BERNIE MARSDEN INTERVIEW

Guitar & Bass

Relics
Right or Wrong?

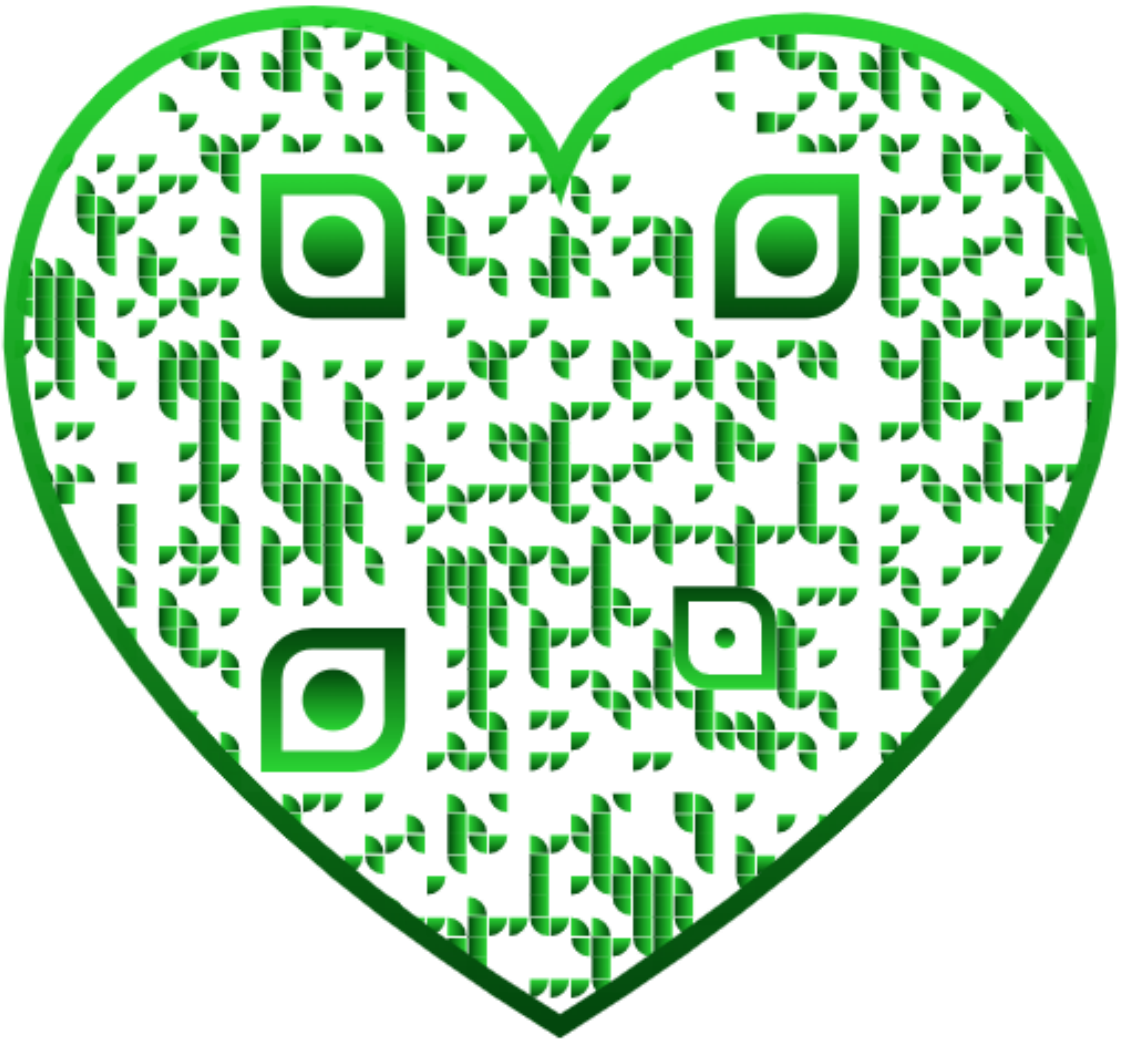
We tackle the issue that gets guitarists amped up!

PLUS!
Fender
Danny Bryant
Two-Rock
Sid Bishop
and more...

Anthem PUBLISHING
SEPTEMBER 2014 Vol 25 No 12 £4.25
0 9 >
9 771755 338229

New Freshman acoustics and Supro amp reviews

Private Collection
Building a crack blues guitar squad



THREE GUITARS IN ONE

NEW AMERICAN DELUXE STRAT® PLUS

Mystic 3-Color Sunburst

The remarkable new American Deluxe Strat Plus is the next step in the evolution of the great Strat tradition. It's like three guitars in one with an innovative design, featuring easily interchangeable 'personality cards' that instantly give you a wealth of versatile pickup and circuitry configurations. And it's all analogue!

3

Quick-change personality cards included to 're-wire' your Strat Plus instantly!

Mystic Ice Blue

Mystic 3-Color Sunburst (HSS)

Mystic Black (HSS)

Concert Photo: Dave Jones (Empire West Live)

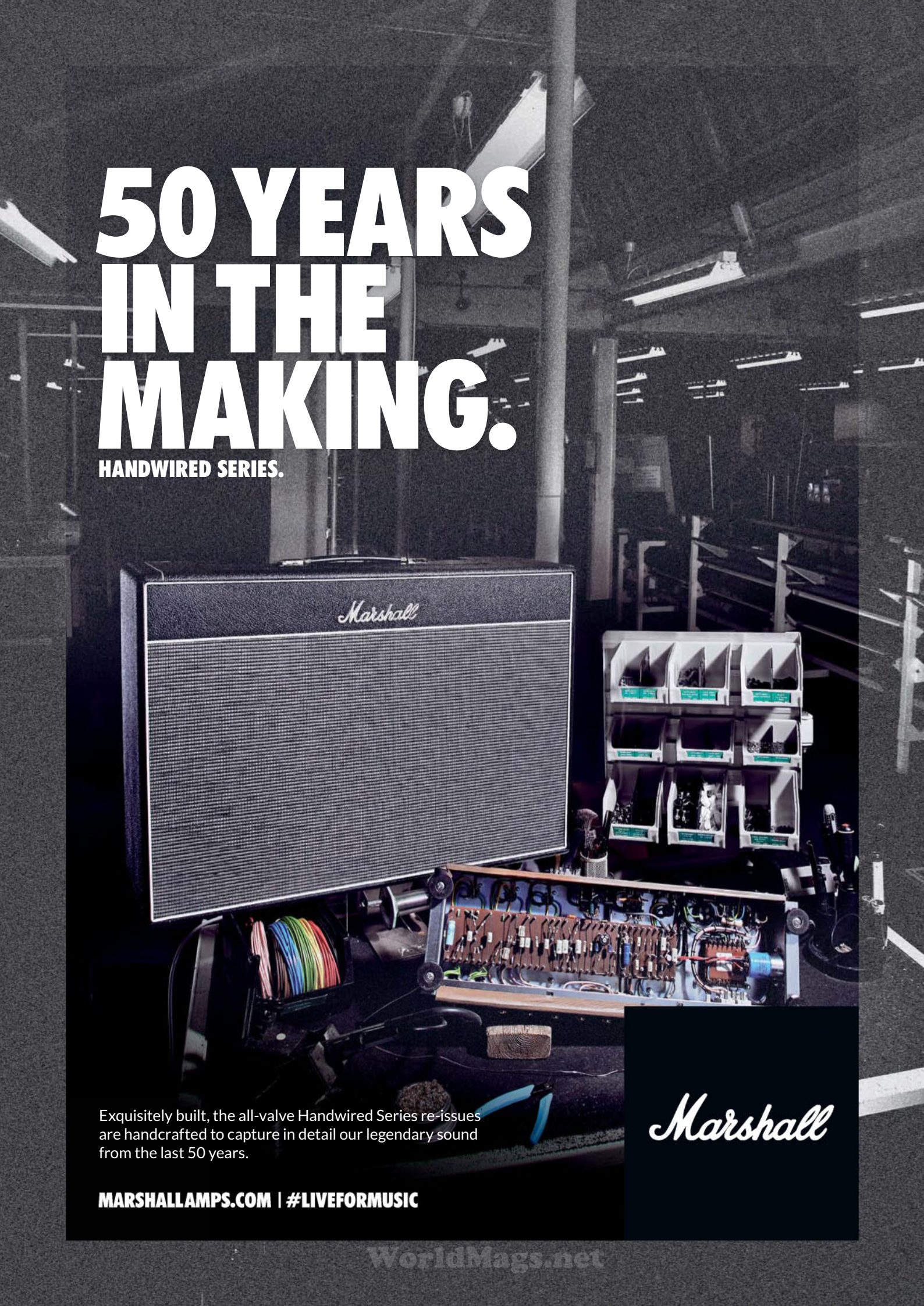
© 2014 Fender Musical Instruments Corporation. Fender®, Stratocaster®, Strat® and the distinctive headstock designs commonly found on these guitars are registered trademarks of FMIC. All rights reserved.

Facebook.com/fendergbi
Twitter.com/fendergbi

fender.com

NEW AMERICAN DELUXE STRAT PLUS
THE EASIEST STRAT TO MODIFY, EVER!

Fender



WorldMags.net

JAMES NELIGAN MODEL
LYNE SERIES · EUROPEAN DESIGN
Lyne
2014

WWW.JNGUITARS.COM

PLAY FROM THE SOUL

In the whiskey distilling process, the “lyne arm” allows vapour to be converted into real spirit. That’s the aim of the Lyne series of JN guitars; transforming what you have in your mind into real music !

All Lyne models feature a distinguished design, traditionally constructed with a gorgeous Engelmann solid spruce top and satin finish neck.

Combined with a rosewood back and sides, these guitars give an authentic sound to your soul !

Join us on Facebook! www.facebook.com/jnguitars

Distributed exclusively by EMD Music

Distributed exclusively by EMD Music - Unit 1 South Lodge Court - Ironsbottom - Reigate - Surrey - RH2 8QG - Tel 01293 862612

Guitar & Bass

Anthem Publishing, Station House, Station Approach, off North Street, Carshalton, SM5 2HW
Tel **020 8773 3865**
Email **guitarandbass@anthem-publishing.com**
www.guitar-bass.net

EDITOR **John Callaghan (020 3478 7549)**
John.Callaghan@anthem-publishing.com

DEPUTY EDITOR **Steve Bailey**
Steven.Bailey@anthem-publishing.com

DESIGN **Jason Taylor**
jason@liquorice-creative.co.uk

CONTRIBUTING EDITOR **Rick Batey**
Rick.Batey@anthem-publishing.com

DIGITAL EDITOR **Andy Price**
Andy.Price@anthem-publishing.com

CONTRIBUTORS **Karl Bannerman, Sid Bishop, Martyn Casserly, Steve Clarke, Phil Harris, Michael Heatley, Marcus Leadley, Gareth Morgan, Lars Mullen, Douglas Noble, Richard Purvis, Huw Price, Michael Stephens**

INSTRUMENT PHOTOGRAPHY **Mike Prior, Claire Collins**

SENIOR SALES EXECUTIVE **Gemma Bown (07788 266847)**
Gemma.Bown@anthem-publishing.com

AD PRODUCTION **Craig Broadbridge**
Craig.Broadbridge@anthem-publishing.com

PUBLISHER **Simon Lewis**
Simon.Lewis@anthem-publishing.com

MANAGING DIRECTOR **Jon Bickley**
Jon.Bickley@anthem-publishing.com

EDITORIAL DIRECTOR **Paul Pettengale**
Paul.Pettengale@anthem-publishing.com

ART DIRECTOR **Jenny Cook**
Jenny.Cook@anthem-publishing.com

MARKETING MANAGER **Alex Godfrey**
Alex.Godfrey@anthem-publishing.com

MARKETING EXECUTIVE **Kate Doyle**
Kate.Doyle@anthem-publishing.com

Head Office **Anthem Publishing Ltd, Suite 6, Piccadilly House, London Road, Bath BA1 6PL**
Tel **+44 (0) 1225 489 984**
Fax **+44 (0) 1225 489 980**
Email **enquiries@anthem-publishing.com**

Subscriptions & Back Issues **Guitar & Bass Magazine**
https://anthem.subscribeonline.co.uk
Tel **0844 322 1291 (UK)**
Tel: **Call Toll Free 800 428 3003 (US)**
Tel **+44 (0) 1795 414 781 (Rest of World)**
Email **guitarandbass@servicehelpline.co.uk**
Price (12 issues) **£51 (UK), £64 (Europe/Republic Of Ireland), $99 (USA), £72 (Rest of World)**
See page 92 for subscription details

Printed by Polestar UK Print Ltd
Tel +44 (0) 1582 678 900

Distributed by **Marketforce (UK) Ltd,**
The Blue Fin Building, 110 Southwark Street
London SE1 0SU Tel **+44 (0) 203 148 3000**

Licensing enquiries **Jon Bickley**
Tel **+44 (0) 1225 489 984**
Jon.Bickley@anthem-publishing.com

All content copyright Anthem Publishing Ltd 2014, all rights reserved. While we make every effort to ensure that the factual content of Guitar & Bass magazine is correct we cannot take any responsiblity nor be held accountable for any factual errors printed. Please make every effort to check quoted prices and product specifications with manufacturers prior to purchase. No part of this publication may be reproduced, stored in a retrieval system or resold without prior consent of Anthem Publishing Ltd. Guitar & Bass Magazine recognises all copyrights contained within the issue. Where possible we acknowledge the copyright holder

Anthem PUBLISHING

Anthem Publishing is the proud new home of Guitar & Bass. Anthem was established in 2003 and publishes Music Tech Magazine, Music Tech Focus, Guitar Tech and Video Focus.
www.anthem-publishing.com

Can you age gracefully?

This month we put the spotlight on the debate regarding prematurely aging guitars. The rights and wrongs of these processes have been forcefully argued in our letters pages for quite some time, and almost every player we've talked to has strong feelings on the subject. So we asked our guitar-modding guru Huw Price to look at all sides of the argument as well as provide his own insights into the pros and cons. It's not a topic that's likely to go away any time soon, and we look forward to your thoughts on the matter.

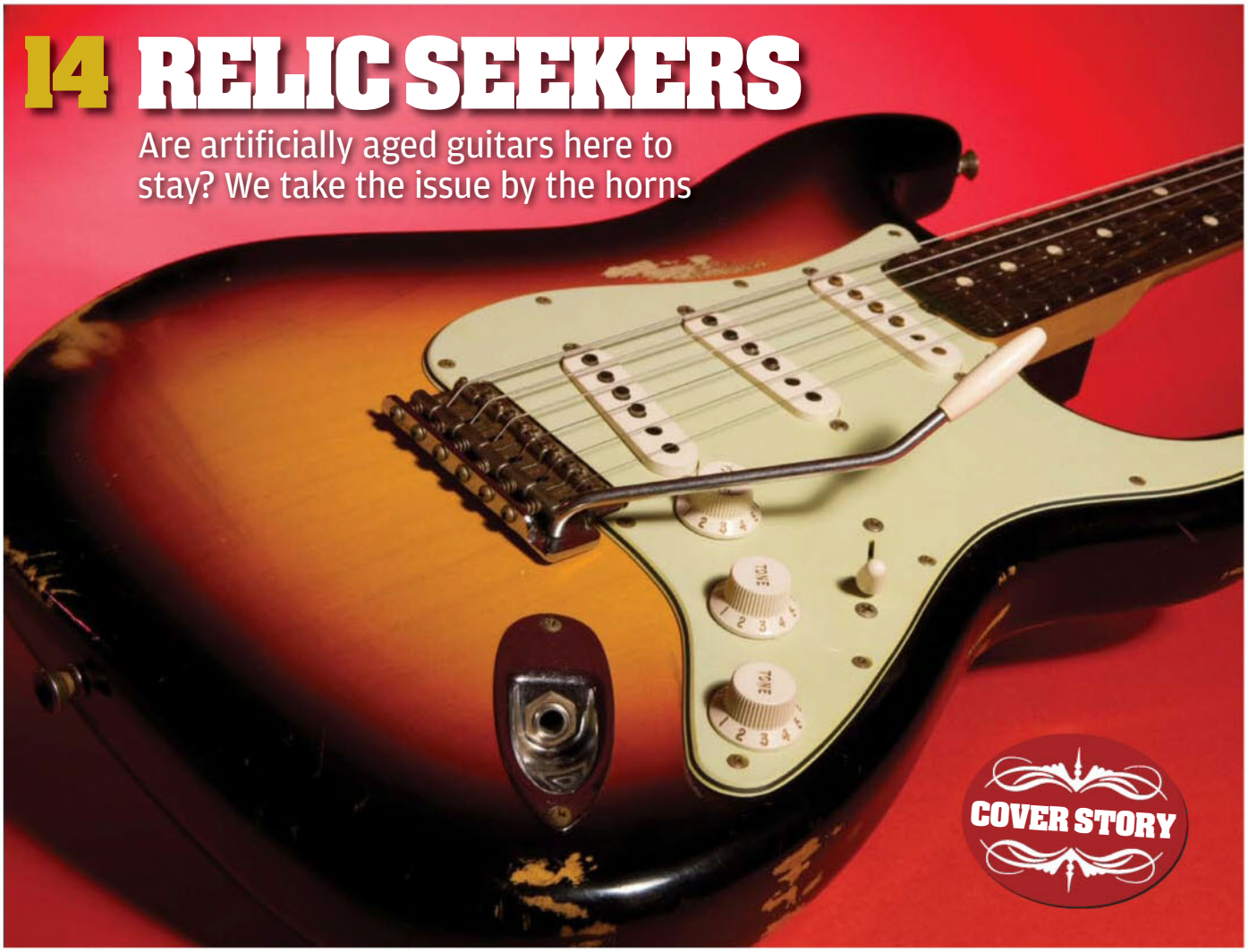
Away from the politics of old-looking guitars, new offerings from the likes of Two-Rock, Fender and Freshman are just some of the delights under scrutiny in this month's reviews section. When it comes time to get yourself some vintage, Phil Harris, Sid Bishop and this month's *Private Collection* are there to cater for your needs, and there's even more African guitar techniques to learn to impress your nearest and dearest. And there's always good stuff on www.guitar-bass.net to savour until the next issue. Have fun...

John

WorldMags.net

In this issue

September 2014 Vol 25 No 12



14 RELIC SEEKERS

Are artificially aged guitars here to stay? We take the issue by the horns

COVER STORY

Interviews

Bernie Marsden 24
With his first 'proper' album in 15 years on the shelves, Marsden tells us of his love of vintage Gibsons, Abbey Road and his life in rock

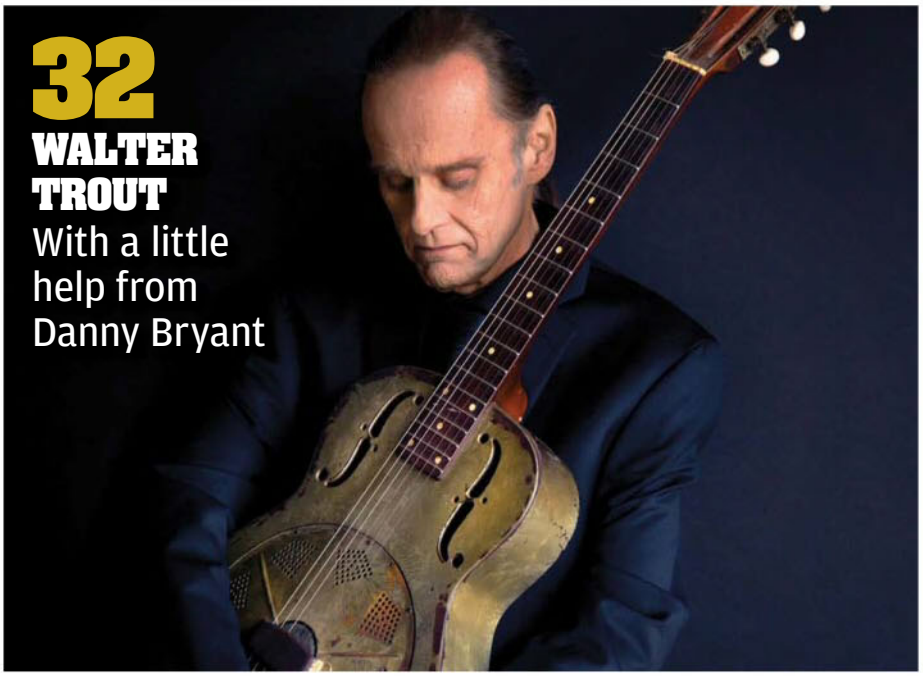
Danny Bryant on Walter Trout 32
With Walter Trout recovering from a liver transplant he can't tour his new album, so he's asked a friend to help. Danny tells the story

Workshops

Hooked On Classics 76
For many a red guitar says rock'n'roll like no other. Phil Harris talks cherished cherry bombs

Private Collection 78
Yorkshire bluesman Sean Silvester is sitting on a mountain of six-string mojo. We get a tour

Bishop Of Denmark Street 88
Sid Bishop takes a look at some of Gibson's most misguided excursions in wood'n'wire



32 WALTER TROUT

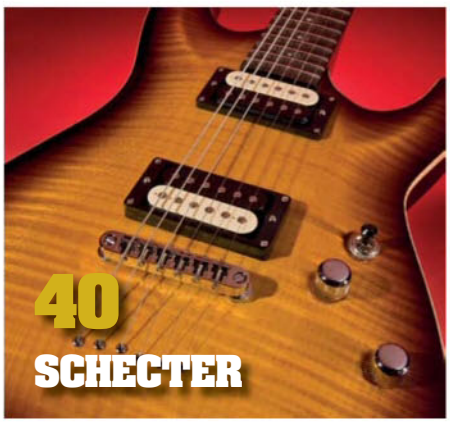
With a little help from Danny Bryant

Regulars

READERS LETTERS 8 NEWS 10 ALBUM REVIEWS 12

WorldMags.net

Cover photo: Mike Prior



Gear

Schecter USA Custom Shop Hollywood Classic 40
A thoroughbred archtop solidbody built by the Californian luthiers to the stars

Godin Richmond Empire P90 44
A nicely priced take on the time-honoured mahogany and P90s recipe, crafted in Canada

Supro 1624T Dual-Tone 48
The revival of a '60s 1x12" valve amp with two channels, tremolo and a heap of vintage charm

Two-Rock Coral 40W combo 52
This supremely flexible Dumble-flavoured dual-channel boutique amp chases down sonic perfection with serious intent

Mooer Spark Series Pedals 56
Three tiny stomps from the mini-pedal specialists – tremolo, chorus and distortion, plus the Micro Power 9v supply unit

Freshman Songwriter Series SONGDCERW & SONGOTSB 62
Affordable all solid-wood dread and OM from an extensive new range that focuses on quality

Brubaker Brute MJXSC-4 68
A modern active bass with some very smart design features and high class tones

Fender Rumble 500 73
The mightiest combo in Fender's impressively upgraded Rumble bass amp series

DigiTech Bass Whammy 75
Pitch-shifting, harmonising and a whole lot more for low-enders

Try The New *Elixir*® Hd Light Strings For Free
Plus SAVE 35% when you subscribe today
PAGE 92

Workshops

African Guitar Workshop II 94
The second part of our focus on African guitar examines fabulous highlife music and its key ingredient of Aponsah

Drills For Thrills 96
Limber up for some serious stretching, hammering-on and pulling off

SUBSCRIPTION OFFER **92** READERS FREE ADS **110** SOUNDTRACK OF MY LIFE **114**

WorldMags.net

WorldMags.net

Reverberations

Write to *Guitar & Bass*, Anthem Publishing, Station House, Station Approach, off North Street, Carshalton, SM5 2HW or e-mail us: guitarandbass@anthem-publishing.com
Please note, we reserve the right to edit where we feel it is appropriate, or to print extracts from longer correspondences

STAR LETTER

LAYING IT ON THICK

Loved the Stevie Ray Vaughan feature in your last issue. I can't imagine how he will ever be forgotten (he won't, as long as I'm breathing), but anything that encourages new people to discover his genius is great. He's the man who inspired me to play as a teenager and there's so much you can learn from him. One of his many lasting legacies on my playing is the use of heavier than normal guitar strings. I'm surprised more guitar players haven't followed suit. Yes, it does take a bit of getting used to, but you don't need to go down the mythical 'gluing your fingers' route in order to handle it, and it does make a huge difference when you dig in. I'm nowhere near as good as Stevie Ray Vaughan (I know that almost goes without saying, but I just didn't want anyone to think that I was comparing myself to the great man), but the way you can dig in at high volume really does take your playing to a higher level.

Kevin Thompson
via email

G&B **We're glad you liked the feature, Kevin, and we're happy to play a small part in keeping the flame alive. We too grew up on those stories about his thicker-than-thick strings, and we know it certainly worked for him. Has anyone else out there followed suit because of SRV? Do you think string gauges are a crucial element of your sound, or are you happy to stick with the more traditional gauges most people learn to play on? Let us know...**

Rosetti

Written a Star Letter? Contact Rosetti on 01376 550033 to claim your Rickenbacker goodie bag

SPEAKERS CORNER

We all know that electric guitars are the start of our signal chain and the instrument we are most directly connected to, but at the opposite end is the 'instrument' that allows that guitar to be heard. I understand the focus on guitars in *Private Collection*, but surely there are people out there who have a proud collection of vintage or interesting amps and are just itching to share this with your loyal readers?

Although I own several guitars, I'm also lucky enough to have a range of amps from Mesa, Marshall, Bogner, Laney, Rivera and others. When I pick up your magazine it's the amp reviews I go to first, and I've also built more than a dozen myself. I guess I have a healthy interest!

My request would be that you occasionally put an amp collection into *Private Collection* so that those of us who like these boxes of glass and wire can nod approvingly to the fortunate few who can

We featured Stuart Walmsley's fantastic collection of Vox amps in our October 2011 edition but more amp hoarders are requested

WorldMags.net

The Bigsby: treat it with restraint and a life-enhancing wobble will be yours

supplement their guitar options with amps the rest of us can only dream of.

Neil Lewis *via email*

G&B **We have featured amps (or at least collections that contained a fair few amps) on a the odd occasion, but we take your point Neil. Truth is, we have no problem with featuring amp collections – or even pedal collections, come to that, as long as there's some good stories behind them and the person that owns them it fits fairly and squarely into *Private Collection*. So if you've got a collection of instruments, amps and/or effects that you want to be published in the magazine, please get in touch.**

PLAYING TO THE CHOIR

I've read plenty of letters from adult 'bedroom' players over the years about the trials and tribulations of playing live, and I wanted to add my own story. Having given up the whole band thing in my twenties, I've been a 'strummer in front of the telly' for many years. There've been plenty of times where I've thought about joining a band and playing in public, but the idea of auditioning and/or the thought of being rejected for being too old/not good enough has put me off.

A couple of years ago, my better half joined a local choir. She always wanted to sing and this choir is the kind where no one is turned away. Over the weeks she'd come back with songs she'd have to learn and I got into the habit of learning them so she could practise with some kind of backing. One week, she came back from a choir session and said that the leader had asked if anyone knew any backing musicians for a performance at a local hall in a few months.

So, to cut a long story short, a few months later I'm at the local hall with a few other friends of the choir backing the singers. It was a scary but exciting experience. No, the music wasn't the kind I would normally play, but having a goal to get better (even learn the songs the whole way through) and the buzz of playing live was a real jolt to the system.

I understand how people only want to play the music they truly love, but if you're not professional it's not as if I'm playing this stuff day in, day out. I've also got the confidence and energy now to go to a couple of open mics, and am thinking about starting a band. The moral of the story is: if you get a chance to play, take it! Don't wait for the perfect opportunity to showcase your guitar skills.

Richard *via email*

G&B **Congratulations, Richard, on your path back to playing in public. We agree that playing for people is a wonderful thing. As with most things, the most important thing is momentum, and one thing playing live does is focus the mind and force you to practice – both fine things. Talking to players of various levels and styles over the years, there's a divide between those who would happily 'do the show right now' if anyone asks them play and those who would rather set fire to themselves than play for other people. If you want to play for yourself, by yourself, that's great – but if it's just down to fear, we hope you can conquer it in your own time.**

BIG UP THE BIGSBY

Read the Fred Gretsch letter about your Whammy cover, and – as a long-time Bigsby lover – completely agree that its unique qualities have made for some great music. People have this notion that it's difficult and unreliable, but a well-installed Bigsby on a great guitar isn't difficult to get along with at all. Before you know it, it's an essential part of your sound. I understand that divebombing can seem wonderful for about 10 minutes, but please believe me that a Bigsby is for life, not just that 10-minute novelty period.

Doug Trempton *via email*

Photo: Paul Natkin

Johnny Winter
1944-2014

Johnny Winter offered the American answer to the British blues explosion. **Michael Heatley** recalls the life of a unique talent

Johnny Winter, who died in July aged 70, titled a 1973 album *Still Alive And Well* – a reference to the substance abuse problems that had threatened to end not only his career but also his life. It's fair to say the guitarist lived longer than many, including himself, expected.

Born in Mississippi but raised in Texas, Winter burst out of the Lone Star State in his early twenties with 1969's *Johnny Winter*. Released in the year he starred at Woodstock, the US Top 30 album was still 'one of my special favourites', he told this magazine a few short months ago.

White-haired Winter was the Slash or Stevie Ray of his day, instantly recognisable by both image and sound. He impressed the rock gods, too, and was first to release John Lennon's *Rock And Roll People* and the Rolling Stones' *Silver Train*. Bob Dylan's *Highway 61* was a better-known classic to receive the Winter treatment in his 'rock period'.

Johnny rescued the Gibson Firebird from the also-ran category, his uninhibited slide style as distinctive as his sandpaper voice. While he later moved on via a headless Lazer to a Dean Zelinsky Private Label signature, Gibson's Custom Shop Firebird V replica proved a best-seller in 2008.

Winter spent the late '70s rediscovering the blues roots of his youth via legendary singer-guitarist Muddy Waters. In February, when I spoke to him, he was still buzzing in childlike fashion about the experience. 'I loved playing with Muddy, it was just great. It really helped his career, and was a whole lot of fun for me.' A string of albums Winter played on and produced, notably 1977's Grammy-winning *Hard Again*, still repay listening.

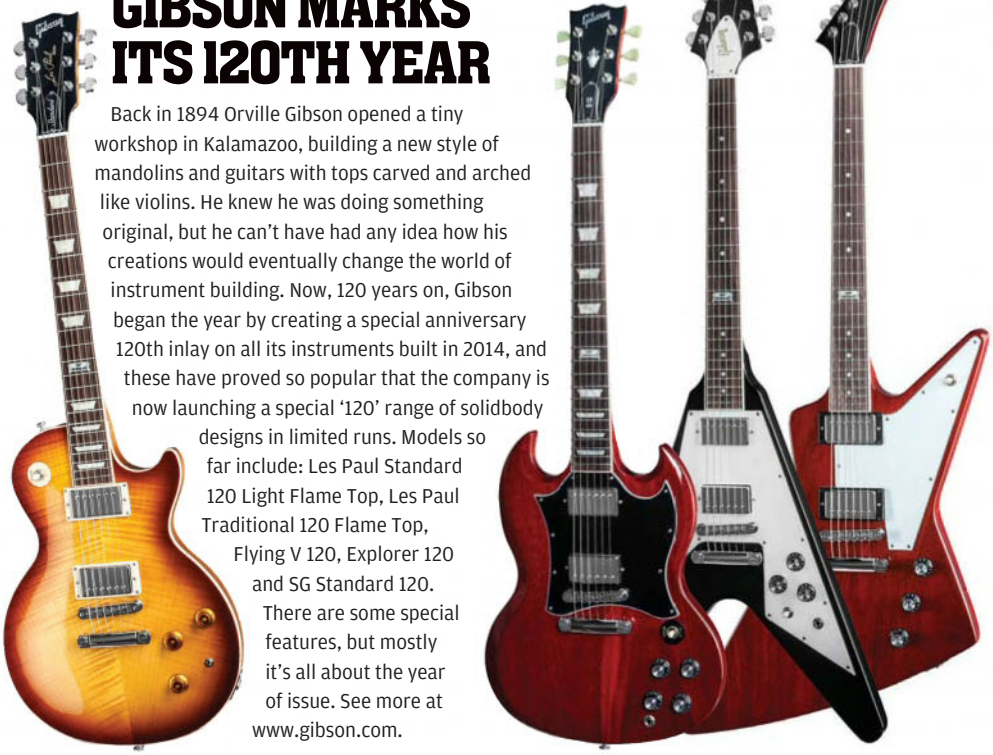
Come the '80s, a trio of solo albums on US blues label Alligator added a potent coda to his '70s output. The period from the '90s through to 2005, however, during which he had parted ways with controversial manager Teddy Slatus, had seen anti-depressants combine with methadone and alcohol to the detriment of both health and music. Under the guidance of producer Paul Nelson, 2011's *Roots* and the just-released *Step Back* featured guests from Eric Clapton to Billy Gibbons joining him to play time-honoured blues classics. 'The old music... is better than anything they hear today,' was Winter's view. But it was live performance that drew John Dawson Winter III back time and again, and it was perhaps fitting that he died in Zurich on a European tour. 'I love to play,' he told *G&B*. 'We do about 100 dates a year. I have my own bus now; we bought it a few months ago.' Sadly, the bus will now be looking for a new owner, while Johnny's ambition to enter the Rock And Roll Hall Of Fame can only be achieved posthumously.

The track *Bad Luck And Trouble* from 1968's *The Progressive Blues Experiment* album might have been written for Winter; for every achievement in his career came at least one setback. *Raisin' Cain: The Wild And Raucous Story Of Johnny Winter*, penned by Mary Lou Sullivan with his co-operation, contains the whole shocking story. 'I liked the way it turned out,' was Winter's assessment. One suspects some of its contents was news to him.

Asked how he saw his future, Johnny answered: 'I'm gonna keep doing the same thing as long as I'm healthy.' Whether he truly was up to the rigours of touring, given the punishment his body had endured over the decades, is a question for another day. His conversation with *Guitar & Bass* was not only a rare interview, but also one of his last: we shall never see the likes of Johnny Winter again, but he's left many reasons to be remembered. Most of them blue...

WorldMags.net

GIBSON MARKS ITS 120TH YEAR



Back in 1894 Orville Gibson opened a tiny workshop in Kalamazoo, building a new style of mandolins and guitars with tops carved and arched like violins. He knew he was doing something original, but he can't have had any idea how his creations would eventually change the world of instrument building. Now, 120 years on, Gibson began the year by creating a special anniversary 120th inlay on all its instruments built in 2014, and these have proved so popular that the company is now launching a special '120' range of solidbody designs in limited runs. Models so far include: Les Paul Standard 120 Light Flame Top, Les Paul Traditional 120 Flame Top, Flying V 120, Explorer 120 and SG Standard 120. There are some special features, but mostly it's all about the year of issue. See more at www.gibson.com.

Kirk Hammett believed to have bought the Greeny Les Paul

G&B **has heard from reliable sources that Kirk Hammett of Metallica has dug deep and bought the guitar touted as the most valuable on the planet. The 1959 Gibson Les Paul that Peter Green played on Fleetwood Mac's classic early recordings is without doubt one of the most famous instruments in existence. Kirk has been photographed in his hotel room with the guitar, and Metallica fans in Austria say he played it out onstage for a rendition of** ***Whiskey In The Jar*** **at the Trabrennbahn Krieau in Vienna on 9 July.** ***G&B***'**s own Phil Harris has been the curator of 'Greeny' for the last year and has made sure it has remained in the public eye as much as has been prudent. Its owner reclaimed the LP in June and there were fears it might disappear into a bank vault forever; rumours abounded that Joe Bonamassa was to buy it, but even Joe may have struggled with the asking price. Kirk has yet to confirm his purchase but if true we feel certain the guitar is in safe, and very talented, hands.**

NEWS IN BRIEF

Boss Waza Craft Pedals

Waza is the Japanese term for art and technique (absolutely nothing to do with Wayne Rooney, we can assure you) which means Boss consider this new range of pedals to be amongst the cream of its products. So far there are three models. All are versions of Boss classics: the SD-1W Super Overdrive, BD-2W Blues Driver, and DM-2W Delay. All feature meticulously-selected analogue components and newly refined circuitry but the defining feature is that each has a switch which allows you to customise your tone further than ever. See www.roland.co.uk for more details.

PRS SE basses

The very first PRS SE Korean-made basses are with us, meaning unprecedented sub-£1000 prices for low-enders. The SE Kingfisher (£814) sports a pair of humbuckers while the Kestrel (£778) relies on a single-coil pickup, and both retain many of the plush features of the high-end US-built instruments. See www.prsguitars.com for full specs.

Extra public day for Musikmesse

Musikmesse, the biggest Musical Instrument trade show in Europe, is to open its doors to the public for two days instead of the traditional one from 2015. Both Friday and Saturday will now be accessible to all, so the trade had better get all its deals done earlier in the week. Musikmesse 2015 will be held at the Frankfurt Exhibition Centre from April 15-18. See www.musikmesse.com for tickets.

Calendar SHOWS, GIGS, FESTIVALS, WORKSHOPS

Danny Bryant's Redeye Band

3-14 SEPTEMBER

Danny returns from his US tour filling in for the convalescing Walter Trout playing Walter's songs, to showcase his own fine new material

WHERE? **Eight shows across the UK**
TICKETS **£12**
CONTACT **www.dannybryant.com**

Phil Campbell's All Starr Band

7-30 AUGUST

Guitar man of Motörhead fame strides out playing Motörhead, Sabbath, Led Zep and Lizzy tunes

WHERE? **Seven gigs across the country**
TICKETS **From £13.20**
CONTACT **http://www.ents24.com/uk/tour-dates/phil-campbell-all-star-band**

Albert Lee & Hogan's Heroes

5 SEPTEMBER - 26 OCTOBER

One of the truly great guitar players, every Albert Lee show is a feast of frettery

WHERE? **A huge 30-date run across the country**
TICKETS **From £19**
CONTACT **www.albertleeandhogansheroes.com**

Martin Simpson

24 AUGUST - 30 SEPTEMBER

Multi-award winning acoustic fingerstylist who just seems to ooze class from every pore

WHERE? **Nine dates around the UK**
TICKETS **From £12.10**
CONTACT **www.martinsimpson.com**

End Of The Road Festival

29-31 AUGUST

Richard Thompson, Flaming Lips, Yo La Tengo, Gene Clark No Other Band, Stephen Malkmus & The Jicks, Tinariwen, Wave Pictures, Drenge...

WHERE? **Larmer Tree Gardens, Tollard Royal, Wilts**
TICKETS **Weekend including camping £180**
CONTACT **www.endoftheroadfestival.com**

WIMBORNE FEST

The Wimborne Guitar Festival is a celebration for guitar makers, players and enthusiasts. This brand-new event is held at the Allendale Centre in Wimborne, Dorset. You can expect live performances from the likes of Will McNicol, Alex Roberts and Willie & The Bandits, building and technique workshops, plus the opportunity to play your own music throughout the day on the Outside stage. The festival takes place from 8-10 August, tickets for the various events range from just £3-£7, and some are free. Go to www.wimborneguitarfestival.co.uk for more info.

WorldMags.net

Album reviews

Ace Frehley
SPACE INVADER
Steamhammer SPV

For all of Kiss's 'love 'em or hate 'em' histrionics, there are few guitar players who don't acknowledge the majesty of Frehley's playing, and it's here in spades on his fifth solo album, backing up Frehley's view that 'Today, I see no obstacles

before me, and my creativity has never been more fine-tuned.' The tasty soloing on *Inside The Vortex*, alongside the many fluid leadlines on *Space Invader*, are a joy.

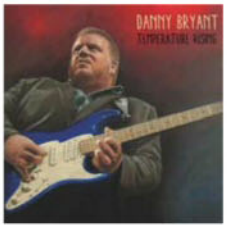
Johnny Winter
STEP BACK
Megaforce

Winter's lifelong pursuit of the blues lit up many a music fan's life, and *Step Back*, his last-ever project, finds him breathing new life into some '50s blues cuts. Compared to his last studio album, *Roots*, Winter delivers these tracks with a lot more

aggression without losing their inherent beauty. The *Step Back* cast list proves yet again Winter's pulling power, with the likes of Eric Clapton, Billy Gibbons and Dr John.

Danny Bryant
TEMPERATURE RISING
Jazzhaus

Celebrated young blues-rock guitarists can have trouble establishing their own voices as they grow up. Fortunately Danny Bryant's got no problems on this score, and this album proves he's getting better as he's getting older. He handles the



wah-fuelled dynamics on *Best Of Me* like an old pro, and the slide part he produces on *Higher* is firmly in the 'wish I could do that category'. All in all, a blues-rock gem.

Nigel Price Organ Trio
HIT THE ROAD
33Jazz

Don't let the bad name fool ya; Nigel Price is the deft guitar man at the heart of proceedings on *Hit The Road*, while Pete Whittaker handles the Hammond duties. If this album's anything to go by, ex-James Taylor Quartet man Price is on a

mission to marry '60s influences with more modern stylings, and the result is a swinging success that can prove to naysayers that jazz guitar isn't stuck in its glorious past.

Loudon Wainwright III
HAVEN'T GOT THE BLUES (YET)
Proper

Wainwright has cemented his reputation as one of the archest singer/songwriters around for a good few decades now, and he ain't stopping now: if you're looking for a klezmer/gypsy paen to the perils of street parking (*Spaced*) you're in the right

place. Elsewhere, the plaintive country strains of *Harlan County* gets you where it should, while *Brand New Dance* is the spiritual successor to *Chantilly Lace*. A truly lovely LP.

Jason Titley
STILL ROLLIN'
Dreadnought

Jason Titley has established himself as one of the UK's top bluegrass guitar players in recent years, and his debut solo album adds plenty of evidence to support and improved his burgeoning reputation. Aided by a stellar supporting cast,

that includes Joe Auckland, David Kosky and Leon Hunt, Titley delivers plenty of hypnotic of twangsome goodness on the likes of *Take Your Time* and *Shine*.

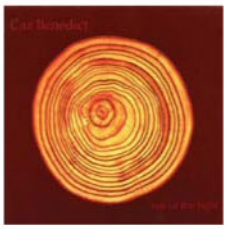
Rick Estrin & The Nightcats
YOU ASKED FOR IT... LIVE!
Alligator

Mix righteous roadhouse blues, top-quality musicianship and frontman Rick Estrin's wicked sense of humour, and you're on a true winner. Estrin and the chaps (including guitar man Chris 'Kid' Anderson) run through some of their finest

tunes to a live audience. Estrin's songwriting more than stands up to the scrutiny, with *Dump That Chump* and *That's Big* just two of the set's many highlights.

Caz Benedict
OUT OF THE LIGHT
Lodestar

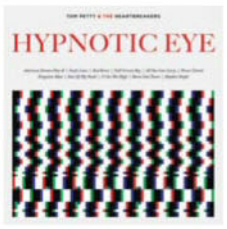
Currently dividing his time between London and the west of Spain, Benedict's sparse, understated playing style is an evocative mix of English and Spanish sensibilities. From a guitar point of view, Benedict's judgement regarding when to power a



song's melody and when to get out of the way is to be much applauded. It all adds up to an album that lingers long in the memory, even after the first listen.

Tom Petty & The Heartbreakers
HYPNOTIC EYE
Reprise

Petty has been placed plenty of times in the pantheon of 'great American songwriters'. That's all grand, but one of the things that comes across most in *Hypnotic Eye* is just what a kick-ass rock'n'roots outfit he and the fellow



Heartbreakers are (with guitar man Mike Campbell at the front of the queue for the compliments). Petty's songwriting powers are still intact, so everyone's a winner.

SNAP JUDGEMENTS

Steve Rothery Band
LIVE IN ROME
InsideOutMusic
The Marillion guitar man's solo outfit delivers a live album filled with tunes infused with a delicate and uplifting beauty

The Ghost Wolves
MAN, WOMAN, BEAST
Plowboy
If the word 'wolves' makes you think of something ferocious and primal, these scuzzed-up rockers have named themselves well. Good times

Sons Of The Delta
TASTY NUGGETS
Rawtone
Formed by two blues-mad Brits (including guitar player Rick Edwards) SOTD deliver spot-on, angst-fuelled sonics

Ben Miller Band
ANY WAY, SHAPE OR FORM
New West
Any band that features washtub, bass and spoons gets our vote. Miller's band can bring down the house or make you shed a tear

Red Sky July
SHADOWBIRDS
Shadowbirds
Husband-and-wife duo featuring Texas guitarist Ally McErlaine return with a roots-fuelled second album delivered with considerable skill

Albare
THE ROAD AHEAD
Enja
Moroccan-born, Australian based guitar ace Albert Dadon's adventurous and funky stylings light up a fusion extravaganza that's easy on the ear

WorldMags.net

Chris Robertson, Black Stone Cherry
PRS S2 Starla

The S2 Series deliver the playability, sound, finish and feel you expect from a US PRS, but at a price you don't.

As Chris can confirm…

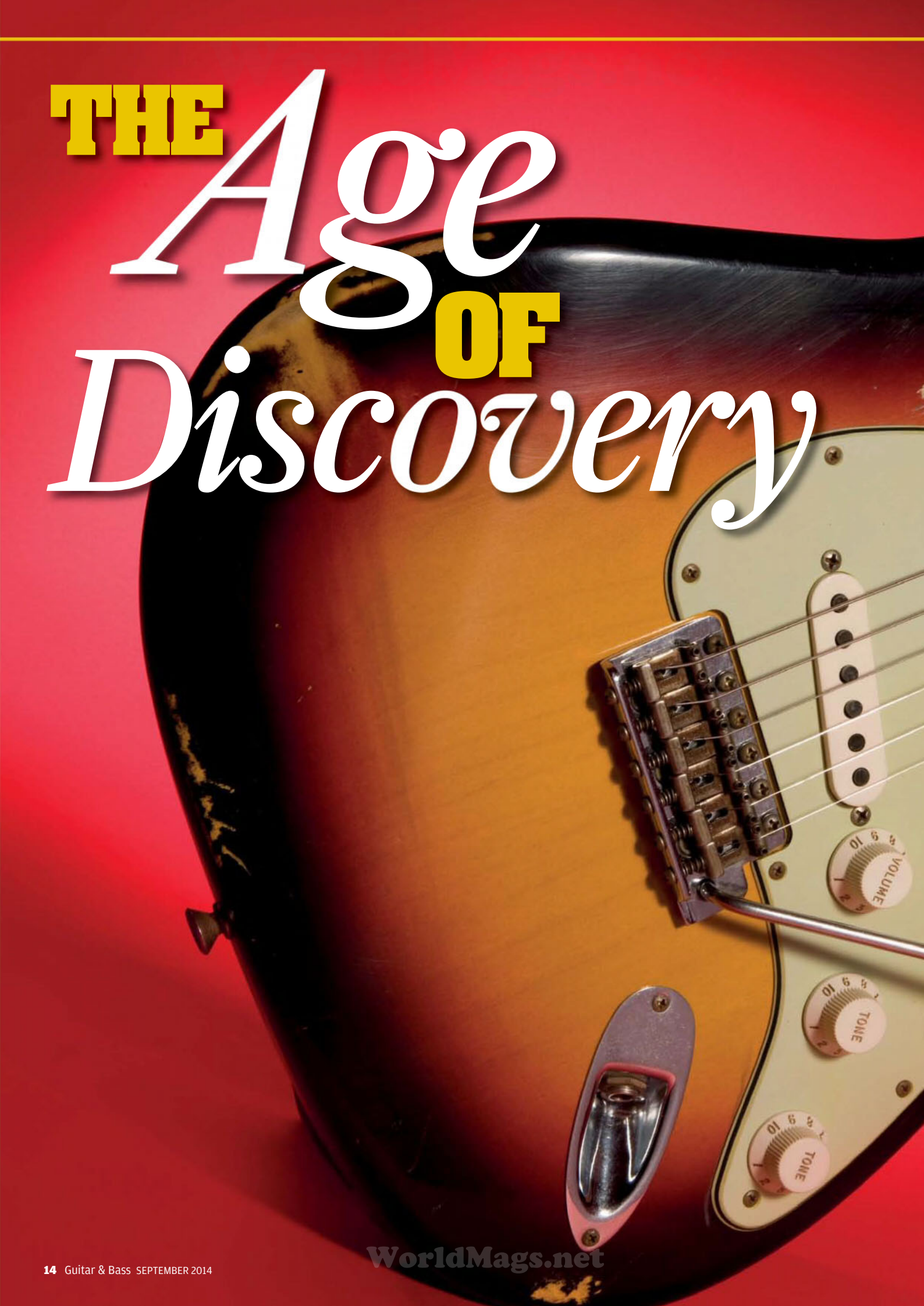
Full details at www.prsguitars.com/s2series

PRS PAUL REED SMITH GUITARS

PRS Guitars Europe
+44 1223 874301
info@prsguitarseurope.com
www.prsguitarseurope.com
Twitter @prsguitarseuro
Facebook.com/prsguitarseurope

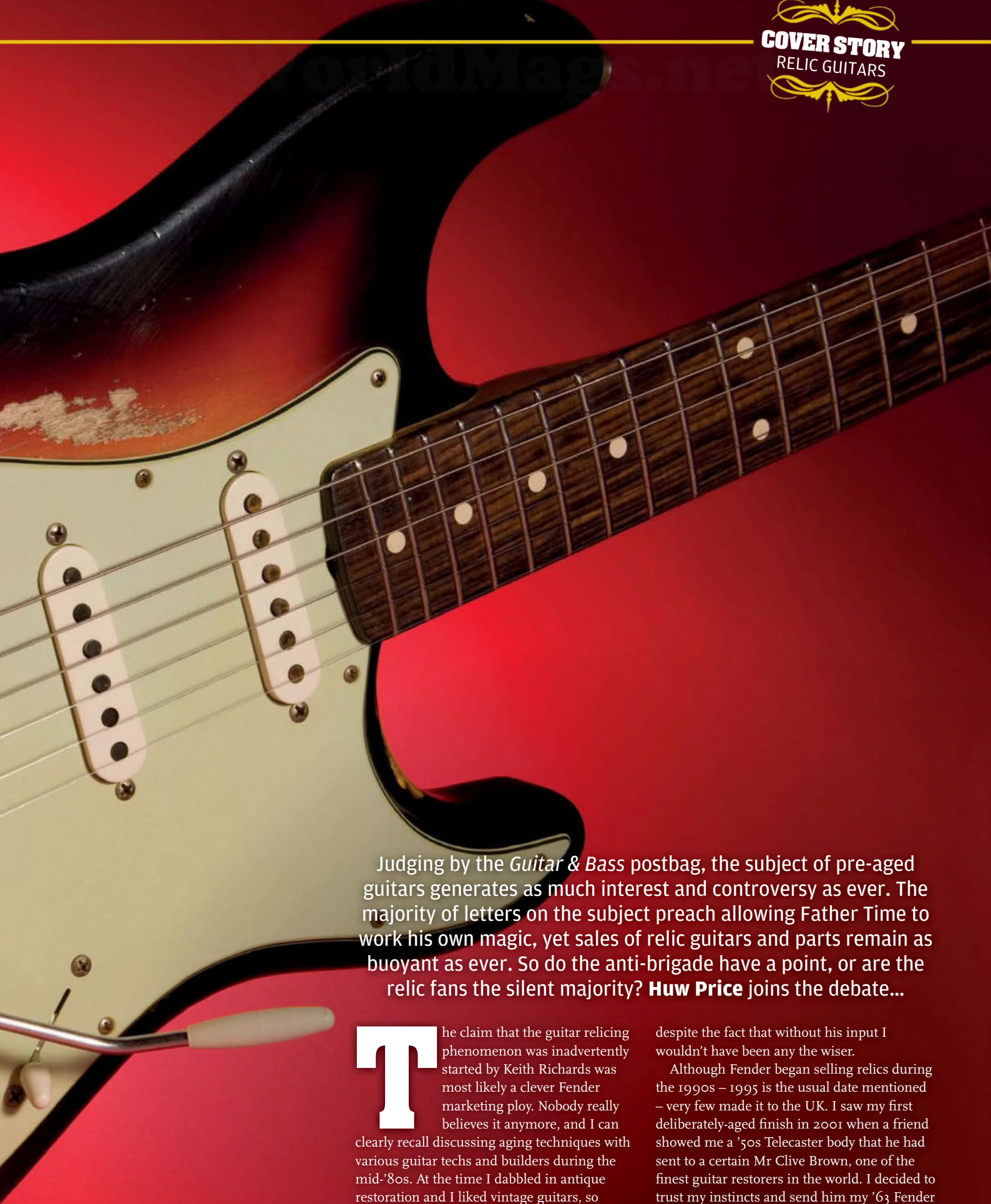
WorldMags.net

THE Age OF Discovery



WorldMags.net

WorldMags.net



Judging by the *Guitar & Bass* postbag, the subject of pre-aged guitars generates as much interest and controversy as ever. The majority of letters on the subject preach allowing Father Time to work his own magic, yet sales of relic guitars and parts remain as buoyant as ever. So do the anti-brigade have a point, or are the relic fans the silent majority? **Huw Price** joins the debate...

The claim that the guitar relicing phenomenon was inadvertently started by Keith Richards was most likely a clever Fender marketing ploy. Nobody really believes it anymore, and I can clearly recall discussing aging techniques with various guitar techs and builders during the mid-'80s. At the time I dabbled in antique restoration and I liked vintage guitars, so naturally the subject grabbed my interest.

Later, I recall trying out a red pre-CBS Strat in Andy's Guitars on Denmark Street around 1990. The lacquer checking was quite apparent and, to his credit, the sales guy was very upfront about it having a recent refinish, despite the fact that without his input I wouldn't have been any the wiser.

Although Fender began selling relics during the 1990s – 1995 is the usual date mentioned – very few made it to the UK. I saw my first deliberately-aged finish in 2001 when a friend showed me a '50s Telecaster body that he had sent to a certain Mr Clive Brown, one of the finest guitar restorers in the world. I decided to trust my instincts and send him my '63 Fender Strat to be given similar treatment with a fiesta red finish. You can see the result on the next spread... and now, a good 20 years after the phenomenon began to go mainstream, perhaps it's time to take a fresh look at the whole relic movement. ➔➔

WorldMags.net

WorldMags.net

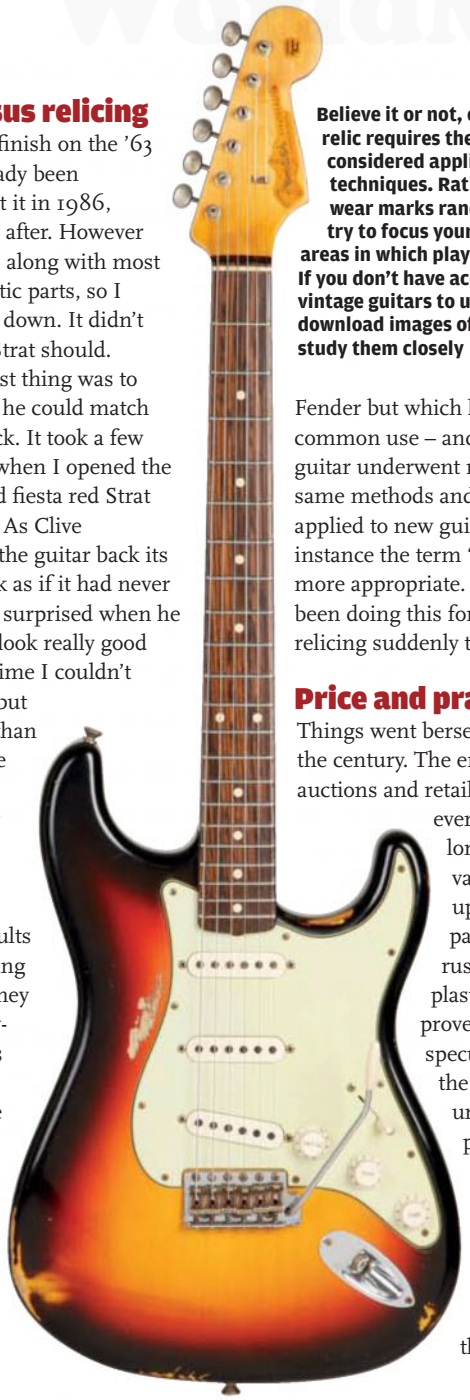
Restoration versus relicing

Why did I opt for a relic finish on the '63 Strat? The body had already been refinished when I bought it in 1986, and I sprayed it red soon after. However the neck was all-original, along with most of the hardware and plastic parts, so I always felt the body let it down. It didn't look the way a pre-CBS Strat should.

Clive suggested the best thing was to send the whole guitar so he could match the body aging to the neck. It took a few months, but the feeling when I opened the case and saw my restored fiesta red Strat will live with me forever. As Clive promised, he had 'given the guitar back its dignity' by making it look as if it had never been messed with. I was surprised when he told me it would start to look really good after a few years. At the time I couldn't imagine what he meant but now, having done more than a few finishes of this type myself, I certainly get it.

Most amateurs go way too far when they try to create an aged guitar. Professionals exercise restraint because the results tend to be more convincing and, more importantly, they understand that properly-applied aging techniques actually kickstart the process. If you use it, the guitar will continue to age in a natural way thereafter.

A distinction should be made between 'relicing' – which, we should mention, is a term registered by Fender but which has slipped into common use – and 'restoration'. My guitar underwent restoration, but the same methods and techniques can be applied to new guitars, and in that instance the term 'relicing' would be more appropriate. Guitar restorers have been doing this for decades, so why did relicing suddenly take off?



Believe it or not, creating a convincing relic requires the cautious and considered application of techniques. Rather than adding wear marks randomly, you should try to focus your attention on the areas in which playwear tends to occur. If you don't have access to genuine vintage guitars to use for reference, download images of vintage guitars and study them closely

Price and pragmatism

Things went berserk after the turn of the century. The emergence of online auctions and retailing changed everything, and before long vintage guitar values were surging upwards with people paying silly money for rusty screws and grimy plastic parts of dubious provenance. Investors and speculators were driving the market, so it's unsurprising that players gravitated towards new guitars with the old look.

After all, if you had always dreamed of owning a vintage guitar but realised that you would never be able to afford one, replicas must have seemed like the next best thing. Applying the duck test, we might conclude that if it looks like a vintage guitar, plays like a vintage guitar and sounds like a vintage guitar, then it is (essentially) a vintage guitar.

Even an official Fender Custom Shop Relic will cost far less than the vintage equivalent. There won't be any playability issues or missing parts, it can't be devalued by play wear, it can be re-fretted or modified with impunity, and you can always buy another one if it gets nicked. On that basis, buying a relic is a perfectly rational decision.

Sound and playability

Most debate revolves around the visual aspect of these guitars, but can ageing a guitar affect the way a guitar plays? The term 'played-in' is often used to describe well-used instruments. Over time the edges of a fingerboard may become rounded over, which makes the neck feel more comfortable. The frets may become worn from string bending, which flattens the radius and allows the action to be lowered. Strings pass freely through nut slots and the whole guitar feels comfortable, familiar and easy to play. A skilled guitar relic'er will recognize the importance of achieving a feel commensurate with the look. Combining new guitar practicality and stability with a played-in feel is a big part of the appeal, and a testament to the skill of any luthier.

The choice is yours – buy a guitar that feels fantastic straight off the shelf, or spend the next three decades breaking one in. If you're in your twenties, then time is on your side. However if you're already middle aged, that guitar might just be coming good when you become eligible for a free bus pass. As your arthritic fingers crab their way along the fretboard, at least you'll know in your heart that you did it the 'honest' way.

HOUSE KEYS TO ACID: THE TECHNIQUES OF TIME TRAVEL

Whether you are restoring a vintage instrument or ageing a new guitar to make it look 50 years old, there are five principal areas of interest. So lets take a look at each in turn and explore the various options...

PAINTWORK

It's always curious when an anti-relicing forum warrior proudly announces that he intends to 'age' his Mexican reissue Fender 'the honest way'. Considering how tough poly finishes are, all we can say is good luck with that. After 30 years or so of heavy use it might start showing its age, but no matter what you do, it still won't look anything like a '50s or '60s Fender.

If you want to knock the shine off poly then one method is ultra-fine micromesh, but the only way to achieve a really convincing relic is to start out with nitrocellulose. Since nitro-finished guitars now carry a heavy premium, many have taken to refinishing their guitars or spraying aftermarket bodies and necks.

Some drop bunches of keys, tap the body with backs of spoons and chip away the finish with dental tools. Rapid and extreme temperature fluctuations induce lacquer-checking, and you can expose guitars to UV light by leaving them out in the sun. Some finishes darken, while others fade. We have covered many of these techniques in previous articles and will no doubt do so again.

HARDWARE

Getting hardware to look old is probably the easiest and quickest part of guitar ageing. Take care, because it's all too easy to go a bit over the top. The best thing is to try to examine photos of vintage guitar closely to develop a sense of how the end result should appear.

Nickel will develop more patina than chrome over time. The quick and easy way to set it off is to submerge the part in PCB etchant solution. Ensure the part is clean and grease-free before starting, and wear rubber gloves to avoid etching your fingerprints onto the metal. It takes just a matter of seconds, and the part must be washed in water to halt the process.

Ammonia fumes will age brass parts and muriatic acid fumes will age nickel parts that shouldn't be submerged in PCB etchant. Pitting in nickel and chrome plating can be simulated by firmly pressing the part against very coarse

WorldMags.net

WorldMags.net

Clive Brown's stunning restoration of Huw Price's '63 Stratocaster made it look the way a pre-CBS Strat ought to

Practical considerations

Having played countless vintage guitars and owned several, I can report that most are fine but flawed instruments, and I have to admit that modern guitars offer certain practical advantages. Most players just want guitars that stay in tune, play and sound the way they like and look good. If you prefer old-looking guitars, a high-quality relic is more likely to tick all three boxes than a vintage one. Of course it's possible to modify vintage guitars to attain the same ease of playability and tuning stability, but that may de-value them.

Vintage guitar owners often face this dilemma, so aged guitars present a viable and relatively affordable option. From what we hear, some players are happily gigging their relics while their vintage guitars remain safe at home. Liberated from the tyranny of vintage correctness, you can choose your preferred fingerboard radius, frets, tuners and pickups. Best of all, you'll have enough change left over to buy a spare – or maybe two.

Fakes and fakery

Occasionally relics can look even better than the real thing, like idealised versions of vintage instruments, and some are so convincing that they cross into the realm of forgery. Whatever you think of the anti-relicing arguments, the legal and moral concerns cannot be dismissed lightly.

Occasionally, objectors boast that they would always be able to spot one. To be fair, most relics don't withstand close scrutiny, ➔

sandpaper. Take case not to slide the part against the abrasive because scratches are not required. Alternatively, rusting and tarnishing may also be instigated electronically.

PLASTICS

Since relicing became popular, a small industry of vintage-look plastic parts suppliers has sprung up. In our experience it's very hard to age plastics to achieve really convincing results. Many plastics seem impervious to stains, waxes and dyes, and some materials – such as genuine celluloid nitrate – are hard to find. Plastic is one area where it may be advisable to turn to professionals and buy parts off the shelf.

You can find endless debates on the merits and accuracy of certain parts. Les Paul enthusiasts in particular can get obsessive about M69 pickup rings, trapezoid inlays and switch tips, with discussions passing beyond mere appearance into the realms of elasticity and even smell.

The quality of the plastic parts can make or break a relic project. There are many amazing products out there, but the cost of some will take your breath away.

WOOD

Nitrocellulose lacquer does wear away in certain key areas on a guitar over an extended period of time to expose the wood beneath. So if you have removed lacquer from the back of a neck or parts of the body to simulate play wear, the exposed wood will itself need to be aged to achieve a genuinely realistic look.

This is where you can have fun with a bit of kitchen chemistry; the idea is to darken the wood by making it oxidise. Try pouring vinegar onto some wire wool then seal the container and leave it overnight. Brush the solution over the wood and allow it to stand for 15 minutes or so before brushing black tea over the area. The wood should take on a grey appearance and the more you do it, the darker it becomes. This old antique restorers' trick works on maple, ash, mahogany and more besides. Also, investigate potassium permanganate for oxidising spruce.

The Brazilian rosewood on vintage guitars looks quite different from the Indian rosewood used today. If your rosewood board has a light brown appearance, you may be able to get a darker brown by brushing it with ammonia.

WorldMags.net

WorldMags.net

Contrary to popular belief, relic guitars are more likely to have bunches of keys dropped onto them and be tapped with the back of a spoon than bashed up with a hammer or chains. It's delicate work

so it's a non-issue – but don't delude yourself into believing they are all like that. Some refinishers have attained such convincing results that it is almost impossible to tell their guitars from genuine, all-original vintage instruments. The vintage market has become flooded with guitars and parts that aren't quite what they claim to be. It's a fine line between 'convincing' and 'deceiving'.

An expert should still be able to tell the real thing from a fake if they have the opportunity to examine a guitar in person, but even they can be fooled. If you're buying online it's impossible to know for certain, and with the prices of primo models still stratospheric, there is plenty of incentive for fakers.

Many of the best guitar-agers operate under the radar, working via word of mouth without websites or adverts. Although the builder might be honest and completely upfront about his guitars, he will have no control over the way those guitars are represented once he has sold them. I've been told that many top US dealers won't even look at a vintage Les Paul from the UK, such is our reputation for forgeries. No wonder they say that of the 1500 or so Les Pauls made between 1957 and 1960, only around 10,000 have survived!

If you put a Fender or Gibson logo on a replica for your own private use, it is a fake. If you try to sell it as a genuine Fender or Gibson, you will be breaking the law. Similarly if a dealer sells a vintage guitar as 'all-original' when he knows it has replaced parts or has been refinished, it is fraudulent.

While any seller has a moral and legal obligation to describe a guitar accurately, honest mistakes happen. Seeking legal redress can be prohibitively expensive and the standard of some relic work is such that it could end up in the stalemate of opposing 'expert' opinions.

In my view making a relic guitar for personal use is no more immoral than doing a painting-by-numbers copy of an old master or building a vintage Porsche kit car on a VW Beetle chassis. However production of relic guitars with the intention to deceive does cross the line, and the widespread dissemination of information on relicing techniques has vastly increased the potential for immorality and criminality.

This situation is hardly unique to the guitar world; it applies equally to antiques, classic cars, fine art and elderly violins. When the bucks are big, so are the risks. If you can't afford to pay a premium to a reputable dealer for peace of mind, you would be advised to conduct extensive research and exercise extreme caution. Or consider the alternative: you could leave all-original vintage guitars for the collectors and speculators to squabble over, and buy a classic with a really good relic refinish. You'll save yourself a lot of money, you can be confident about what you're buying, and you might actually find the courage to gig the thing. Now that's ironic.

Fantasists and dreamers

It has been claimed that relic fans are dreamers who somehow come to believe that the relics they are playing are genuine vintage guitars. Common sense would suggest that this degree of self-deception on a global scale is unlikely. Besides which, what does it really matter? Odder still is the paranoid notion that players are driven by a desire to deceive audiences into thinking they are playing real vintage guitars. This one is a real peach, because most punters wouldn't know or even care. Speaking for myself, I have enough trouble trying to convince people I'm a proper guitarist to worry about convincing them I'm playing a proper vintage Fender or Gibson.

Forum debates can veer off into very peculiar areas. The general thrust of the argument is that a road-worn guitar can only be 'real' if some 'hardworking musician' has spent several decades imbuing it with 'honesty' and 'integrity'. According to some, the guitar may even be bestowed with 'magic' as it forms a 'bond' with its owner.

After heating with a hairdryer or a paint stripper gun, an air duster aerosol is held upside down about 30cm away to form ice on the surface. This should induce lacquer-checking – but work slowly

Once the cracks have formed, you can accentuate the effect using wood dye. Colron Jacobean Oak works well, and the water-like consistency allows it to wick easily into the cracks

Once the excess dye has been rubbed away you should be left with something like this. Notice how the cracks form around the dents; this is why you should create the dents first

WorldMags.net

the sound of the RAT underground

RAT 2....classic Rat tones for rock, blues, punk pr jazz

Pro Co '85 Whiteface RAT... a complete re-issue of the original legendary distortion pedal.

For those brave enough to harness the power, Turbo Rat has more than twice the maximum output than the original Rat.

Think 60's garage rock/early punk.... You Dirty Ray has 3Db more compression.

Aria UK Ltd Tel : +44 (0)1483 238720
www.ariauk.com sales@ariauk.com

Aria

PRO CO

Wimborne Guitar Festival

8th - 9th - 10th August 2014

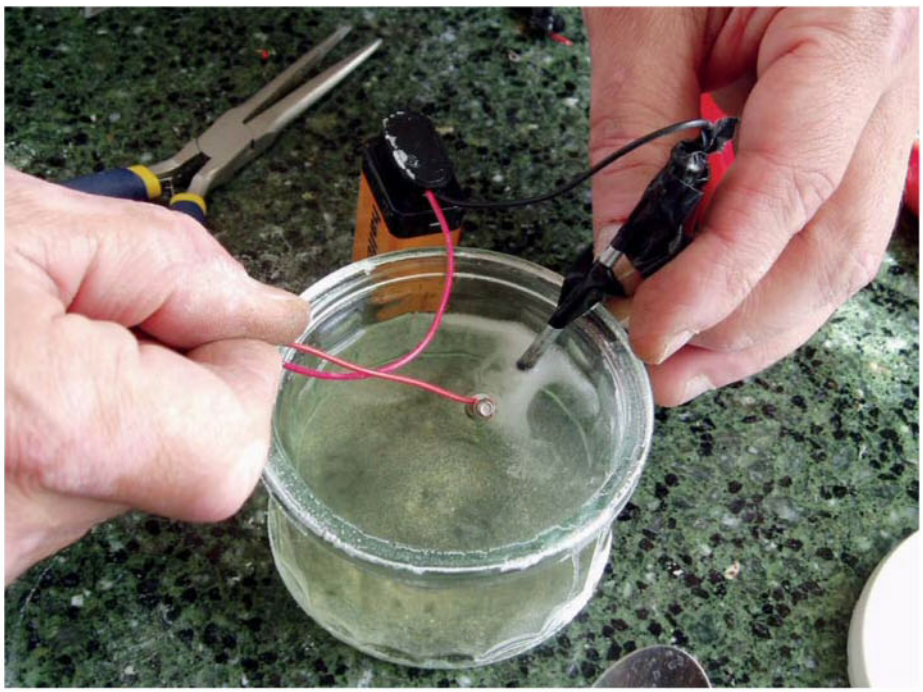
The Allendale Centre
Wimborne
BH21 1AS

- Live Performances
- Guitar Workshops
- Guitar Building Workshops
- Presentations & Suppliers

www.wimborneguitarfestival.co.uk

Zone 9 · Waitrose Community Matters · WDCA · absolute music · hobby craft · basement studio · KORG · Wimborne B.I.D

WorldMags.net



Relicing the head of a screw using the electronic method with a strong saline solution and a 9v battery

Everything in inverted commas above has been lifted out of various anti-relicing articles, letters and forum posts. But surely, it's all nonsense: guitars are inanimate. They cannot be honest or dishonest, have integrity, or form bonds with people. If you want to believe in magic, that's entirely up to you.

Getting worked up about these issues possibly reveals more about those who object to relics than those who play them. Even so, some relic fans do lose perspective. For instance, if the pickup rings or scratchplate on your guitar cost more than the pickups, you may be taking this thing a bit too far. No doubt there is some element of delusion and self-deception, but it probably applies in equal measure to both sides of the debate.

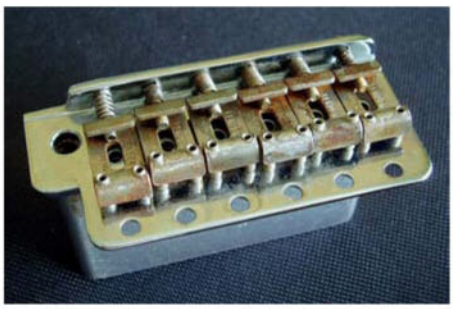
The holy relics

The desire to emulate the looks and sounds of the guitars played by our heroes has probably driven us all at some point. If you happen to own a corporation like Guitar Center it's simply a case of waiting for said hero (or the executors of the will) to auction off that iconic axe. The problem is that there are only so many Blackies, Brownies, Greenies and First Wives to go around, so the various custom shops have started making official replicas in limited numbers. In buying an off-the-shelf collector's item, you might get a replica case, strap, case candy and even the artist's signature. But if all those dents and dings have been so accurately recreated, what happens if you add one of your own? Wouldn't that inauthentic blemish devalue the guitar?

It seems odd that having been artfully aged by top artisans, these beat-up relics must be wrapped in cotton wool to maintain their authenticity. Given the fact that some of these official replicas may even cost more than a vintage equivalent with original finish, you could be forgiven for thinking this is the lunatic fringe of the pre-aged scene.

Belt sander and chain myths

It's often suggested that the relicing process consists of attacking instruments with belt sanders and beating them up with chains. To be fair, the offerings of some 'specialists' and the results of some DIY projects make this a not unreasonable assumption, but this myth is fanciful at best.



These replica Pat.Pend saddles have been aged to go on a '65 Stratocaster. We used the electronic method, washed off the salt water, and rubbed them down with WD40. It's advisable to leave the height adjustment screws un-reliced

It might be helpful for fans and detractors alike to concede that there are some extremely well-crafted relic guitars out there, but dreadful botch-ups are more prevalent. Some luthiers regard the process as a craft or even an art form, and the techniques they employ require skill, judgment and finesse.

Simply put, the processes used in top quality relicing are chosen to replicate what generally happens to a guitar over time. A guitar can acquire 300 dents over 30 years or 30 minutes. Similarly, lacquer checking developed over three decades of winters may be simulated by 30 hours in a deep freeze or 30 seconds with a hot air gun and an inverted air duster.

Ultimately a dent is a dent and a crack is a crack, and 'honourably' acquired dents do not make a guitar sound better. The crucial point to grasp is that the causes and results are identical and if performed by skilled hands, they're indistinguishable. Serious relicers rely on natural processes to achieve natural ➔

This green pickguard was an eBay score. The sharp and modern-looking top edges of the bevel have been rounded over, amber dye has be used to tint it, and 'dirt' has been applied in the form of an oil-based grain filler that happens to stick to anything like the proverbial poo to a blanket. We're pleased with the end result, but it took a few hours

WorldMags.net

THE TIME TO SHARE OUR VISION HAS COME.

CONCEPT 2014

Eko
Est. 1959

www.ekoguitars.it

#ekoguitars

Exclusive UK Distribution

FREESTYLE MUSIC PRODUCTS

www.freestylemusic.co.uk

WorldMags.net

WorldMags.net

This is a full set of relic plastic that came from Crazy Parts in Germany. Note how heat has been applied to 'stretch' the screw hole between the neck and middle pickups to simulate shrinking

The Fano Alt De Facto we recently reviewed had reliced lacquer and hardware, yet all Fano models are original and current designs. Many modern manufacturers now offer relic finish options for guitar designs that simply weren't around during the '50s and '60s. It's a time-consuming and costly undertaking and if there wasn't a demand for it, they wouldn't be doing it

looking results. The only salient differences are the timescale and the intent.

Final perspective

The purpose of this feature was not to promote or justify relicing; however, the anti-ageing brigade is so outspoken that it's certainly worthwhile trying to balance the argument. Our position is quite simple: it's a matter of personal choice. If we can accept that people have different taste in strings, pickups, tuners, finishes and so forth, then it follows that they have every right to buy and play whatever guitar inspires them.

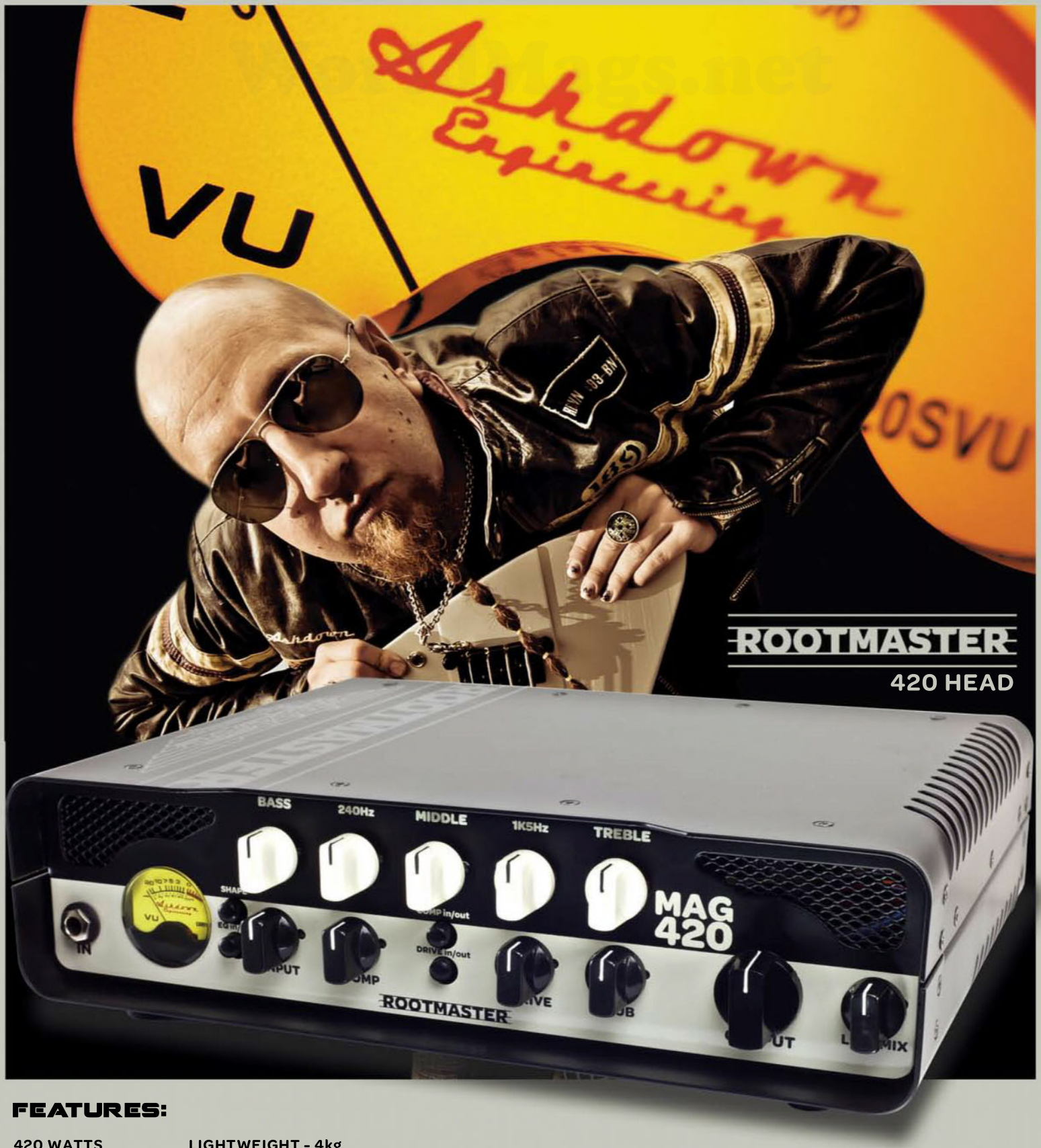
Perhaps our only issue is with anybody who seeks to judge, belittle or ridicule players who use guitars with some age built in to the finish. Every discussion forum seems to have some people who contribute to threads related to pre-worn guitars with opinions that often flaunt their lack understanding as if it's something to be proud of. Interestingly, you'll never observe relic fans disrespecting or berating players who prefer to keep their guitars pristine.

Since vintage guitars are now beyond the reach of most players, telling someone they must play a new-looking guitar or else be considered a fraudster is totally out of order. It's like saying it's immoral to hang a Van Gogh picture on your wall if you can't afford the real thing. Why should players relinquish their dreams when viable and affordable alternatives are available?

One of the most interesting things about the relicing scene is that there's a strong DIY ethic. Many players pre-age their guitars gradually, with some suitable plastic here and some tarnished hardware there. Guitars provide a means for self-expression; since we are all individuals it follows that some choose to individualise their instruments, and this is a far cry from the staid and conservative attitudes that are so prevalent amongst guitarists. There are no rules or restrictions, so players can mix and match features and combinations to break new ground. And once you get into it, adding the effects of time to guitars can be addictive because it's simply so much fun. Happy evenings can be spent discovering arcane details and browsing websites for a Les Paul switch tip that's just the right shade of amber or researching chemical processes that will make your bridge look like Rory Gallagher once borrowed your guitar. After all, fun is what this guitar malarkey should be about.

You might regard the whole phenomenon as silly, and in some respects it is. However getting wound up about what other guitarists choose to play is just as daft. These guitars have become mainstream and their popularity shows no sign of diminishing, so if you don't like them... don't buy one. And is it all just a fad? Well, they said the same about rock'n'roll. And look how that turned out.

WorldMags.net



FEATURES:

420 WATTS	LIGHTWEIGHT - 4kg
OVERDRIVE	FX SEND & RETURN
SUB HARMONICS	LINE IN
FOOTSWITCHABLE	LINE MIX LEVEL CONTROL
REAL BASS	5 BAND EQ
COMPRESSION	PRE SHAPE
DI OUT	VU INPUT METER

LISTEN - WATCH - LEARN

AT THE HEART OF EVERY GREAT BASS LINE IS THE ROOT.

Ashdown Engineering

www.ashdownmusic.com

DEWEY BILLON

WorldMags.net

Photo: Mike Prior

Shine On

Bernie Marsden talks to **Michael Stephens** to reveal all about his first solo album in 15 years, aided by famous friends both new and old...

In sports, it's said that 'form is temporary: class is permanent'. This can apply to music too, not least to guitar veteran Bernie Marsden. Though under the radar for quite a while, recent years have seen Marsden edging back into the spotlight. He's worked with PRS guitars on his own SE signature model; he's appeared again in shows with Whitesnake, the band that cemented his '70s guitar reputation; Gibson have recreated his fabled 1959 'Beast' Les Paul as a limited edition to much acclaim. And now, Marsden is back with his first bona-fide solo album in 15 years, *Shine*.

Shine is definitely Marsden's own vision, but with appearances by Joe Bonamassa, Whitesnake's David Coverdale, Deep Purple/Whitesnake's Ian Paice (drums) and Don Airey (keyboards), plus drummer Jimmy Copley (Jeff Beck) and harmonica player Mark Feltham of Nine Below Zero, it adds up to an album that truly does shine. *Guitar & Bass* immediately puts its foot in it by opining that *Shine* is 'surprisingly good.' 'Surprisingly?' laughs the ever-affable Marsden, taking the comment in good humour. 'I can understand that, as it's been a while since I made a proper album. But hopefully people will like this. I certainly do.'

Shine is 'proper' in many senses. It mixes acoustic-led blues, tough rockers and melodic AOR sheen seamlessly, with Marsden's voice and masterful playing sounding superbly strong. Marsden never stops playing and recording, but *Shine* is a return to true form – and it was all recorded at London's legendary Abbey Road studios, which in itself was obviously an inspiration.

'It was the first time I'd been in a "real studio" in 15 or so years,' reflects Marsden. 'Working together with (producer) Rob Cass was a great combination. All I wanted to do was play and sing, and Rob took all the rest off me... he really did "produce" this album, and credit to him for the sounds you hear.'

We hesitate to raise the question of finances, but working at Abbey Road cannot be exactly cheap for a solo artist. How did that happen?

'When I signed with Mascot Records, I simply said: what do you want me to do? To their credit, they said: "We just want a Bernie Marsden album". It showed great faith. And then I said, "Okay, I'll do it at Abbey Road then...." and then you should have seen their faces!

'The thing is, Rob Cass is an independent producer within the Abbey Road set-up, and he and I came to an agreement. Although we spent much of last year recording this album, don't get the idea I spent 250 solid days at Abbey Road. We'd do a couple of tracks, I'd go away on the road, Rob would sort them out, and then I'd come back in to do more. That's actually a really agreeable way of recording. You get a bit of time away... much to the delight of the record company!'

Abbey Road obviously has a rich history, but Bernie believes the vibe remains. He's ↦

'I said, "Okay – I'll do the album at Abbey Road". You should have seen their faces'

Gear

Guitars

For *Shine*, Bernie left most of his great vintage guitars at home and took just the Beast Les Paul and his PRS SE signature

Amps

Marshall half-stack from the Whitesnake days, an 18W Marshall combo, and a recent one-watt Marshall mini-combo

Effects

None

WorldMags.net

Bernie with 1953 Gibson ES-5: 'I love it. It took two or three people two weeks to make'

Photo: Mike Prior

Bernie's Five Tips For A Guitar Career

Play from the heart
'It's obvious!'

Always read the contract
'It's bitten me quite a few times, but if it festers then the only person who suffers in the long run is you.'

Appreciate compliments...
'Paul Reed Smith has been brilliant to me. He got in contact when I was halfway to nowhere and asked about working on the SE signature model. He liked my direct approach, no pretence, no frills. Paul said something like: "I always know when it's you".

'Gary Moore said that to me years and years ago. He'd been driving to a gig and heard *Fool For Your Loving* on the radio. He called me the next day and said, "I knew that was you". It was a lovely thing to say. We'd known each other since we were 18, so that was really appreciated.'

...but learn from the masters
'I think it's really important to take really careful notice when you know you're playing with a superior musician. I learned that with Cozy Powell very early, and with Jon Lord and Ian Paice.'

Care for your guitars
'I remember only having one guitar. And I see people now who are the same. I remember an early gig where one of the other bands, with Phillip Goodhand-Tait, had a guitar player who had a 1958 Les Paul. It was lying there on a table in the dressing room, and this was one of the first times I'd ever seen a '58 burst not in a shop. I walked in... and I could've just walked out with it! I didn't, of course... but 40 years on, I always remember that. Arthur was the guitar player's name, and he was good. But he didn't even have a bag, let alone a case.'

'On You Better Run, I was thinking what would Thin Lizzy or Whitesnake do?'

recorded there before, but he says magic still happens: 'I honestly think it's still one of the best live recording studios in the world.

'The Abbey Road vibe is terrific. When I was recording *Shine* in Studio 3, Paul McCartney was in Studio 2. It's a great kick to see someone like that when you take a break. Johnny Marr was also in while I was there. It's always an inspiring place.'

For all of Abbey Road's in-house finery, Marsden kept his own set-up simple. Alongside his regular stash of electrics, including his PRS Marsden signature and Les Paul 'Beast,' he says, 'I just took in my old Whitesnake Marshall head and cab. Plus my 18W Marshall combo [Model 1974x] and one of those one-watt Marshall 1960s. Although it was Abbey Road, the set-up was straight-forward. Guitar and an amp!'

Shine opens with a barnstorming blues with an acoustic intro. *Linin' Track* is a trad blues song most often associated with Leadbelly, yet also co-opted as *Hangman Jury* by Aerosmith at one point. But Marsden starts it faithful to his delta inspirations, before kicking in to heavy riffing.

'And *Linin' Track* has no guitar solo,' he smiles. 'I was conscious of that. It just sounded like a harmonica track to me. All the stuff in that track – the way I'm shouting out the changes, the stops... it wasn't meant to be there, really. And yet every time we played back a take, Rob Cass said, "You know what, that sums up the session". It was a free-flowing day. We only recorded it fully once. I used a 1940s Martin for the intro.'

Bernie's blues-rock inspirations are all over *Shine*. *Kinda Wish You Would* is reminiscent of vintage ZZ Top – crisp guitar rhythms, super-solid drums and a thick humbucking guitar solo tone, while *And You Better Run* revisits his brief time playing with the legendary Thin Lizzy in the 1970s.

Marsden explains, 'I'd done a few shows with Billy Gibbons and ZZ Top a few weeks before. Rob Cass joked, "You've been hanging with ZZ Top a lot, haven't you!" The thing is, that track goes back quite a few years. I didn't lift it out of the blue... but Rob helped turn it into that sort of ZZ Top groove.

'*You Better Run* has another ZZ Top-type rhythm. But I was actually thinking, what would Thin Lizzy have done on this track? What would Whitesnake do? It's full-on melody and harmony guitars. I simply decided: if I'm going to do this, do it in that vein. To me, Thin Lizzy, Whitesnake and Wishbone Ash were the best exponents of that style of harmony guitar of the time, so I just went with it.'

Inevitably, *Shine* will get much attention for two stars' appearances – Whitesnake's David Coverdale and current blues poster boy Joe Bonamassa. Marsden was a founding member of Whitesnake from 1978 to 1982, and co-wrote enduring hits *Here I Go Again* and *Fool For Your Loving*. But having re-connected with Coverdale on recent Whitesnake shows, the duo decided ➔➔

WorldMags.net

WorldMags.net

to re-record debut album title track *Trouble*. 'There's always conjecture about singers,' Marsden reflects. '"Can he do this anymore, does David sound like he used to?" Well, wait until you hear this. It's in the same key we did it 30-plus years ago, but we always thought it could be better. The first Whitesnake album was recorded really quickly and, good as though the songs are, we always said that *Trouble* could have sounded tougher. We had the chance to put that right.

'I tried to play it a bit differently. I put my Paul Kossoff hat on, especially tonally, because the song has that Free vibe. But to hear David singing this again was equally emotional and exciting. That voice! Let's put it this way: I don't think I'll be singing this live.'

When Coverdale moved to the USA in the mid-'80s, most of the original Whitesnake were left behind... even if the songs were then recorded with a more metallic sheen. Yet Marsden remains happy with his Whitesnake history.

'I don't mind that Whitesnake moved on. I get still get a chance to play with Whitesnake. It's all good. For example, I recently played a European festival with ➔

Bernie's home comforts

Marsden has unveiled his main guitars for a previous *Guitar & Bass* 'Private Collection', but we grabbed the chance to ask him to reveal a handful of lesser-seen favourites from his enviable stock of classics...

Photo: Mike Prior

1953 Gibson ES-5

'I've been buying guitars for years but some of them rarely get to come out. I just love this one. You're looking at a guitar that two, possibly three people, spent a period of over two weeks making. In the same time at Fullerton, Fender were probably making 1500 Stratocasters.

'It's always amazed me that old Fenders fetch so much money. Something like this ES-5 is a beautiful handmade instrument. I've been buying a few of these over the years. They're expensive, but not "stupid" money. I just like having them around. Look at the back – it's pristine! And the case is just as good. The sunburst pattern on the neck isn't wear and tear, it just seems to be the way the wood was and how it was made.'

1955 Gibson L-5

'Gibson only made five L-5s that year, apparently. I went to see it in this small shop in the west of England and it was great. I asked where the case was and the owner said, "There's no case". But there must be... look at the condition of this guitar!

'To cut a long story short, the guy who'd first took it into the shop was a broker for somebody else... and he'd kept the case thinking he could get £40 for it. So he sold this 1955 Gibson L-5 just in a bag! After a few phone calls, the guy brought the case in. And the case is in as good condition as the guitar.

'This is a real man's guitar. It says, go on then, pick me and play me. No messing. I used this one my *Stacks* album, but this and the ES-5 rarely come out.'

Gibson J-200 'Dewey Dillon'

'I believe it's a 1956, but it has a Tun-o-matic bridge which was added later, by Gibson themselves, I'm informed. I've never seen a J-200 with a double scratchplate quite as big as this! I know Ron Wood's J-200, but this is not like that. This is Dewey Dillon's, whoever he was. It's an amazing guitar, with a fantastic neck. It's quiet, but I don't feel the double pickguard affects the tone, as I've got another more-regular J-200 that's not loud either.

'It's a house guitar a lot of the time, just nice to have around and play. If I used it more often, or thought about recording with it, I'd be tempted to put a pickup in or something... and I don't want to mess with it. I don't play it enough, to be honest.'

Gibson J-45 and Gibson ES-175

'In this photo there's also my Gibson J-45 and my Gibson ES-175. I sometimes get asked to just go and play in a pub, and that's when I take one of these. But on a bigger gig, no-one will ever see these. They're precious. It's a matter of knowing where they are at all times, to be honest.'

Quality
VINTAGE
& USED
GUITARS

NOTTINGHAM CITY GUITARS...

sell quality vintage, rare and used guitars and amps. We have an excellent range of electric, acoustic and bass guitars, all are fully guaranteed and set-up.

We have our own Lace Market workshop facilities for set-ups, repairs and restorations.

We supply our own hand wound pickups, Hipshot Products hardware and guitar spares.

We buy and part exchange instruments always offering good cash prices.

T: 0115 950 5909
M: 07850 586 625
E: andy@nottinghamcityguitars.com
www.nottinghamcityguitars.com

SET-UP · REPAIRS · PICKUPS · SPARES · RESTORATIONS

Fender Gibson Rickenbacker GRETSCH Takamine

7 Woolpack Lane, Lace Market, Nottingham NG1 1GA

Mojo Guitar Shows are a great day out for all guitar enthusiasts

GUITARS · BASSES · ACOUSTICS · MANDOLINS · BANJOS · UKES · AMPS · PEDALS

MOJO Guitar SHOWS

LIVE MUSIC
ACOUSTIC SENSATION
ADAM PALMA
KEN NICOL
FLYDE GUITARS
BEN HUGHES & ADRIAN INGRAM
JAZZ AND BLUES

Buy, Sell, Trade, vintage, used and new gear!

THE CUMBRIA GUITAR SHOW
RHEGED CENTRE, M6 J40, PENRITH, CUMBRIA CA11 0DQ TEL 01768 868000 RHEGED.COM

SUNDAY 24TH AUGUST
10.00am-4.00pm

UNDER 12'S FREE WHEN ACCOMPANIED BY AN ADULT
ENTRY £5.00

For further information call 07974 582011 email:kendixon34@hotmail.com
www.b-visible.co.uk/mojoguitars www.cumbria-guitarshow.co.uk

WorldMags.net

Photo: Mike Prior

Bernie's J-200 from around 1956 with spectacular custom double pickguards

Joe Bonamassa and Joe Satriani headlining. How good is that? Your legacy is what it is... you can't change it. I'm very proud of what I did with Whitesnake. I wouldn't be talking to you now if I wasn't in Whitesnake, would I?'

And talking of Joe Bonamassa, he's another key guest, contributing to *Shine*'s title track. Bernie and Bonamassa have been friends for a few years now, bonding over blues and a mutual love of guitars – not least Bernie's fabled 1959 'Beast ' Gibson Les Paul. The surprise? The track *Shine* is not some slow-burning lick-trading blues – it's the most frenetic rock track on the album and gives Bonamassa himself the chance to really step out.

'I knew this was the song for Joe,' says Marsden. 'If I'd asked him play something that was blues, in A minor, he'd have done it, of course, and it would have been great. But I wanted to give Joe something he didn't expect. And he blasts away – absolutely fantastic guitar playing.

'I only play rhythm and sing. Joe Bonamassa is the soloist, and he's sensational'

'This track is really important to me. Don Airey is pl ying keyboards, and Don asked me: what do you think Jon Lord would have done on this? I just said: I think he'd play exactly what you're going to play! He just laughed. He played great, too.

'But I must say, I only play rhythm and sing on *Shine*. Joe is the soloist. Joe said, "Man, we gotta play together!" I went, "No, this one is yours, play whatever you like". And he's just sensational. We've got film of him cutting it, too. He also plays the Beast on *Shine*, while I'm playing my PRS SE signature. How's that? There will be a download soon of Joe playing Shine, no vocals. That will be interesting for a lot of guitar pl yers, I think.'

Another impressive track on *Shine* is Marsden's delicate cover of Fleetwood Mac's *Dragonfly*. Bernie is a big fan of Peter Green and recorded a tribute album, *Green & Blues*, in 1995. 'I was with Peter Green about two years ago, before I'd started *Shine*,' Marsden explains. 'I said to Peter, "if I go into the studio, would you like to come with me?" And he gave a "Maybe, yeah". So I asked: "If I covered a Fleetwood Mac song, what would you want it be?" He answered immediately, *Dragonfly*. I smiled, and he asked what was funny. I told Peter that was him all over... Danny Kirwan wrote that song, not Peter! He was going to come down to record, but it never happened. But last time I saw Peter, he was on good form.

'It's strange. If Gary Moore was still around, I would have asked him to play on *Shine*. We went back such a long time. Me and Gary played Peter Green and Fleetwood Mac songs together, harmony guitars, in Norway quite a few years back... and we didn't even know, but Peter was watching us from the balcony above. Weirdest night, when we later found out.

'I was more than happy to go with *Dragonfly* at Peter's suggestion. Danny Kirwan's playing is so subtle. They could do a pretty good impression of each other, they were very close, especially when it came to vibrato. Sometimes it's hard to remember which player is which. I saw the original Fleetwood Mac live quite a few times, and they were truly mesmerising. Peter was so good. But Danny Kirwan is a great unsung hero to me, so doing *Dragonfly* was a great pleasure.'

All told, *Shine* is a triumph for Bernie Marsden. He admits that playing and singing on forthcoming shows is 'slightly daunting. In my mind, I'm a guitar player who sings, not the other way around', but David Coverdale and producer Rob Cass have given him great encouragement to showcase his voice as well as his fingers. Above all, he's happy to be back.

'In many ways, I thought those days of a "big" album had gone. In recent years, I've been producing a lot on my own, selling CDs at gigs, on websites... it's so easy to that now. But this has been great fun.'

It is indeed fun. And, just, to correct ourselves, *Shine* is unsurprisingly good.

B INSPIRED

Classic Organ Sound at Your Fingertips

With 9 finely-tuned presets emulating the legendary organs of the '60s and beyond, the **B9 Organ Machine** will transform your guitar or keyboard. Control the organ's signature percussive click and sweet modulation. Blend your dry and wet signals independently to create lush layers. The B9 packs enough tonewheel and combo organ inspiration to light your fire and fry up some green onions!

electro-harmonix

See the Demo Video **www.ehx.com/B9**

WorldMags.net

WorldMags.net

Helping Hands

Guitarist Danny Bryant gives us the low-down on his projects and the latest news of his friend and mentor, Walter Trout, now on the road to recovery. Interview by **Michael Heatley**

Back in 2005, Walter Trout spoke to *Guitar & Bass* and we asked if there was any new talent coming through he could tip us off about. As well as enthusiastically namechecking Ian Parker and Aynsley Lister, he spotlighted another young man with potential. 'There's a fellow called Danny Bryant who I think has got a big future ahead of him,' Walter offered. 'He's got a lot of passion and a lot of emotion in his playing; I think he's gonna make quite a name for himself. I watched Danny from the beginning; I used to give him guitar lessons when he was 12. Now when I hear him he blows my mind! He's very serious and I don't think anything's gonna stop that kid. So if you mention him in the article, that'd be great.'

Nine years on, and much has happened in the lives of both the young British blues guitarist and his American mentor. Bryant is releasing his 10th album, *Temperature Rising*, while Trout, who also has a new CD, *The Blues Came Callin'*, in the racks, is recovering from major surgery to replace his liver.

The pair's careers remain intertwined. As a result of talking regularly to Walter and wife/manager Marie on Skype, Danny's wife Kirby was instrumental in a fundraising campaign that raised a whopping $240,000 towards his medical expenses – and, at Walter's suggestion, Bryant is about to embark upon a ➔

Danny Bryant with his Fret-King signature guitar, onstage in the Netherlands

Photo: Marco Van Rooijen

Gear

Guitars

'My signature model Fret-King [the S-type DBR] was in development,' says Danny. 'Now it's out, it's in the shops, and I'm thrilled... I love it. I used the Les Paul goldtop only once, on *Razor Sharp*, because the Fret-King does all I need. I also had my BB King Lucille.'

Amps

'My normal Marshall DSL100, a couple of those, a Fender Super Reverb and a Marshall Silver Jubilee, which was the studio's.'

Effects

'A wah and a tuner... and that's it.'

Photo: Jeff Katz

WorldMags.net

'Walter's ultimate goal is to play again. There'll be a tour. The spirit is still there'

WorldMags.net

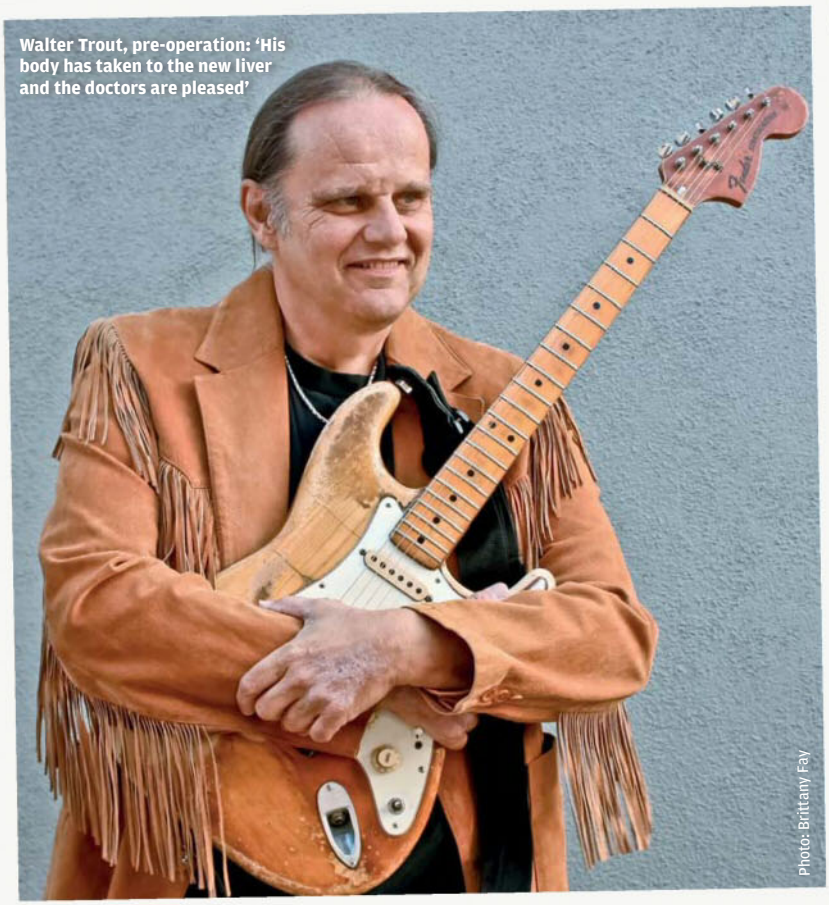

Walter Trout, pre-operation: 'His body has taken to the new liver and the doctors are pleased'

Photo: Brittany Fay

'I was going to open for Walter, but now I'm going to promote his album for him'

five-week US tour fronting the former's band and promoting both their records.

'We fly to LA on 29th July,' Danny confirms. 'The idea was that Walter's band wasn't working while he was ill, and Walter's agent in the States had wanted to book me for a fair while. The deal originally was for me to go out and open for Walter to build an audience the States. That couldn't happen 'cos Walter was ill, so – typical Walter, being the way he is – he thought of another way to help me... and it also means I can go out and promote his album for him.'

The tour will cover the US and Canada. 'I was looking at the schedule and we've got some cool shows like the House Of Blues in Chicago, the Iridium in New York; it's going to be hectic. We'll be doing stuff from all through Walter's career and his new album. Jon, his eldest son, is coming out as a guest – he's a good guitar player and a good friend. And we'll be doing songs from my *Temperature Rising*, which is exciting.'

The relationship with Trout senior dates back nearly two decades. 'When I was about 14 my mum and dad had one of Walter's albums they'd got somewhere – I don't think they had heard of him beforehand, but they picked it up. I was out shopping with my mum in Cambridge and we saw a poster. I said "Can we go?" So mum and dad took me, and I wrote him a letter. When he got back from that tour he called me up, and we've been friends ever since.'

Choosing the set to play Stateside is a work in progress. 'I'm just putting it together, and obviously it's bit different to my band. It's more of a democracy! I'll probably take four or five songs from my new album. His new album is superb, so I've earmarked *Wasting Away, Nobody Moves Me Like You Do* and *Born In The City*.

'Purely as a fan I'd like to get a few of my favourites on there,' Danny continues. 'I love the album *Breaking The Rules*, one from the '90s with stuff he doesn't perform very often, like *To Begin Again* and *Under My Skin*. There's one called *Love So Deep* from *Go The Distance* I'd like to do as well. It's down to the band, too, of course. We'll work out a set, have a day's rehearsal when we get out to California, and then see how it goes.'

There's been a distressing element to Trout's illness, not least the 100lbs in weight he shed so rapidly while waiting for the transplant, but the love and goodwill shown by events like an all-star concert at the Shepherd's Bush Empire in May has stunned Bryant. 'Kirby, who set up the fundraising, was speaking to Marie every day on Skype, and to see the positivity... even when things looked really, really dodgy, Marie still had the belief that Walter was going to make it through – and he has.

What Danny Did

Danny Bryant's new album *Temperature Rising* is a clear development from 2013's *Hurricane*. 'Apart from the fact my father has retired and there was a new bass player, Alex Phillips, it was a continuation,' he agrees, 'but it is a heavier album – maybe slightly more live-sounding.'

This could well be because the material was written on the road. 'Normally I write at home, but by the time I've set up Garageband on my Mac and remembered how to use it, I've forgotten what I was going to try and record! So I just took my tablet on tour with me. I trust Richard [Hammerton, producer] so well now that I play him these things, say "Look, this is my idea", and it's me doing this awful humming and playing my electric guitar unamplified on my camera. He can see the possibilities there and then, whether it's got legs or not.'

Spontaneity was the watchword. 'Most of the solos are first, second takes so you end up with a live feel. These songs can be done as a three-piece, but I'm starting to find that,with the new stuff I write I'm really missing having that fourth member live. I'm thinking of taking a keyboard player out for the British run in September.'

One of the most impressive tracks, *Guntown*, was first to be written but was saved until last in the running order. 'The reason I did that is because it's more about the lyric than anything. Obviously it has a big guitar solo and outro, but the lyric is more of a narrative. I wanted people to follow it, and sometimes if you put that in the middle of an album it gets lost.'

Photo: Marco Van Rooijen

THE LONDON ACOUSTIC GUITAR SHOW 2014

FEATURING ELECTRIC LIVE

13-14 SEPTEMBER

OLYMPIA CONFERENCE CENTRE DOORS OPEN 10AM - 6PM

MAIN STAGE ARTISTS

GLENN TILBROOK & CHRIS DIFFORD

SQUEEZE

GABRIELLE APLIN

DOUG ALDRICH & STEAMROLLER

IN ASSOCIATION WITH Marshall

JON GOMM

IN ASSOCIATION WITH Lowden

TONY MCMANUS

JAMES DEAN BRADFIELD

MANIC STREET PREACHERS

ACOUSTIC CAFÉ
DARREN HODGE JON HART
TOM CROUCH
ALEX KABASSER
THRILL COLLINS
& WILL ROBERT

MASTERCLASSES
JON GOMM &
GEORGE LOWDEN
BERNIE MARSDEN
& MANY MORE...

FEATURING ELECTRIC LIVE

HOSTING GUITAR IDOL

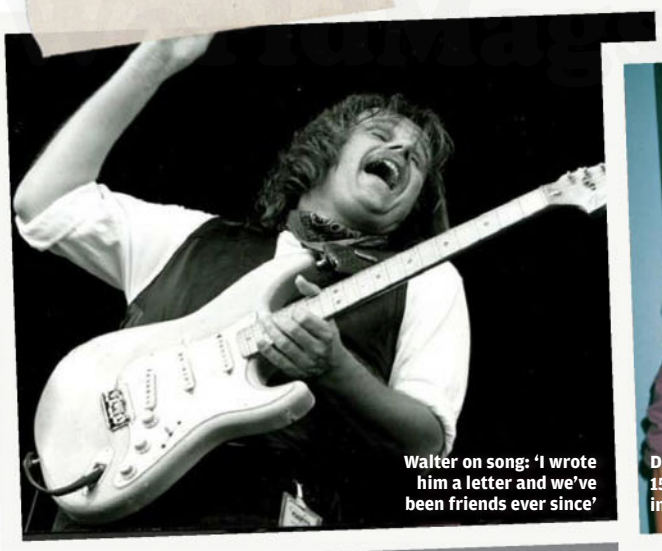
PLUS A HUGE LIST OF BIG NAME BRANDS EXHIBITING THE HOTTEST GEAR FOR YOU TO TRY AND BUY AT DISCOUNT SHOW PRICES

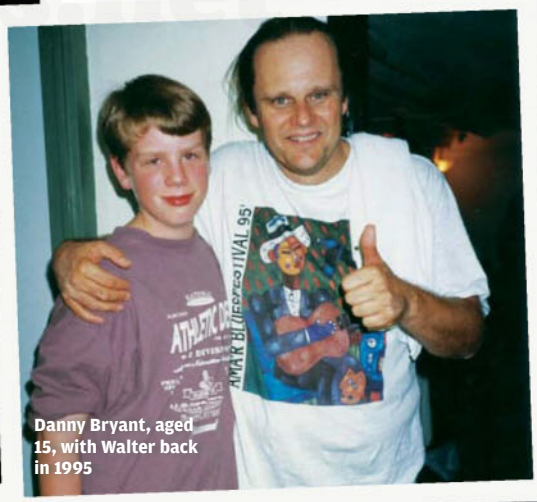
diago · Lowden · Rotosound · Laka · Marshall · Faith · Kai Tönjes · Elixir · Collings Guitars · Music Room · Mooer · Yamaha · Freshman Guitars · Santos Martinez · Musicians' Union · Taylor · GEWA · Ashbury · Ivor Mairants · Musicguard · HK Audio · Tanglewood · tc electronic · Fishman · Encore · Vintage · Bourgeois · Danelectra · Manuel Rodriguez · Randall · Library · DiVilL · Cort · Shakespeare Banjo · Laney · D'Addario · BBE Sound Inc. · Auden · L.R. Baggs · Santa Cruz · Rockwood · Lakewood · DiMarzio · Music Man · Ibanez · Proel · Hughes & Kettner · Headstock

BUY TICKETS FROM JUST £20 WWW.LONDONACOUSTICGUITARSHOW.COM 01926 339808

/londonacoustic /londonacousticguitarshow

WorldMags.net


Walter on song: 'I wrote him a letter and we've been friends ever since'


Danny Bryant, aged 15, with Walter back in 1995

Listen up

DANNY BRYANT
Temperature Rising
Having only played half of *Hurricane* live, Bryant opted for more uptempo songs this time. The Zeppelin-esque result should move his career and reputation on apace

WALTER TROUT
The Blues Came Callin'
Celebrating Trout's 25 years as a solo blues star, this life-affirming album has *The Bottom Of The River* as his big survival statement. John Mayall guests on piano and organ

And another thing...

Danny's playing four shows at the Nanjing World Jazz Festival in September. 'I've never been before. I felt like the Stones – I had to submit my lyrics to the Chinese government!'

'There's been the odd complication, which I believe happens with any operation of this degree. The doctors have said there's no reason why he can't go on and live the rest of a normal, natural life.

'Because his body's taken such a pounding, he's going to take, I imagine, a year to heal. I spoke to him just before the operation and he didn't look well, but the humour was there and the love was there; he was still his usual magical self. So yeah, he got it just in time – and thank God he did.'

Bryant believes his friend and mentor will play live again. 'That's his ultimate goal. There'll be a tour next year. When you speak to him face-to-face you realise that the spirit is still there, that will to play. And he lives for his family – he has a lot to live for, and I think that's the reason he had the will to hang on for the new liver. It's a case of rebuilding his strength, but he will play.

'The way his body has taken to the new liver is remarkable. The doctors are very pleased. They've had to go in and fix a little leak somewhere, but I think that's par for the course. It's all positive, but obviously the way it's been, and him not being able to eat properly... he's got a lot of muscle loss, things like that.

'He'll take it easy for a while. But knowing Walter as I do he'll be at home after a while getting bored, desperate to get back out on the road, and Marie will have to say to him: "You're not getting out yet, you're going to be staying home for a while". But I imagine by this time next year he'll be out touring again.'

Walter's just revealed his wild past in a book, *Rescued From Reality* (see box, below). But Danny plays down the theory that his need for a new liver was due to his history. 'There's a certain element of that, but Walter's a clean-living guy – he hasn't had a drink for 27 years. If you or I drank every day for a year we'd damage our liver; but if we then stopped for five years, the liver regenerates. I think after 27 years of not having a drink that's not really relevant. He had hepatitis C and that causes cirrhosis of the liver. I think a lot of people think you can only get cirrhosis from alcohol...

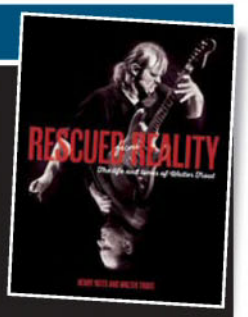
'Knowing Walter he'll soon be home getting bored, desperate to get out on the road'

'He's paid for [his former lifestyle] a little bit; that's the lesson he's telling people. But I've known him for 20 years and he's a very clean-living guy. His indulgences are coffee and bananas! He's done all he can in the last 30 years not to abuse his body.'

Back in 2005 Danny recorded a song with Walter and producer Richard Hammerton entitled *Days Like This*, and he's been playing it recently in homage. 'It was on one of my early albums. It's basically a slow blues. Walter was playing in Norwich, where Richard had his studios. He came in after his show and we did it late at night. In Walter's new book, which is a great read, he credits that as the reason he recorded his *Full Circle* album – an easy way to record an album with guests; just stand face-to-face and record.'

Talking to *Guitar & Bass* before his illness in 2012, Walter Trout spotlighted *Recovery*, a song on his then-current *Blues For The Modern Daze* album, as being particularly autobiographical. 'I've definitely been through all of it.' Walter said. 'I spent the first couple of years of the '70s running around the streets of LA as a heroin addict, and have been through all aspects of drugs and alcohol. But I've been teetotal since 9th July 1987 – that was my last anything. I don't even like to take aspirin – I pride myself on being clean of any of that bullshit. But I've played that song for a couple of my friends, and it's reduced them to tears. That one was definitely written right out of my own experience and out of my own heart.'

Walter Trout: By The Book



Rescued From Reality – The Life And Times Of Walter Trout **is a recently published book written by British journalist Henry Yates from 30-plus hours of interviews with Walter, with a foreword by former boss John Mayall. It charts Trout's eventful life from a childhood scarred by divorce, abuse and violence (the lyrics of a song called *Collingswood*, reproduced therein, tell the story), through a period of living on the street to his liberal drinking and drugging as a sideman with Canned Heat and Mayall. After that, the solo days and marriage to Marie are almost an idyllic afterthought.**

The 128-page *Rescued From Reality* costs just short of £20, but the photographic content and quality of reproduction is exceptional. And if Yates has been instructed to major on the sensational, Walter is good value with his no-holds-barred quotes (freebasing through chopped-up Y-fronts is just one of the sordid stories you end up reading despite yourself). And yes, there's a bit about the music too. Let's hope the next edition of the book has the happy ending added...

WWW.DANGELICOGUITARS.COM
WorldMags.net

ID:CORE

PROGRAMMABLE AMPLIFIER

PLAY: BETT

Plug in to a new ID:Core programmable amp and you have everything you need to play better faster. It's loaded with great features like six voices, 12 effects, Blackstar's unique ISF feature and easy-to-use controls, all delivered in **SUPER WIDE STEREO.** Plus, with built-in USB and free Insider software, you can share or swap sound patches in the Blackstar online community.

VOICES · SUPER WIDESTEREO · 12FX · ISF · USB · M3 LINE IN · SPEAKER SIMULATED LINE OUT · FREE INSIDER SOFTWARE · TUNER

Find your nearest dealer at **www.blackstaramps.com**

Blackstar®
AMPLIFICATION

the sound in your head

OldMags.net

STEREO 10 STEREO 20 STEREO 40

ER: FASTER

Designed & Engineered
by Blackstar Amplification UK

PRODUCT SHOWN: ID:Core Stereo 20

SUPER WIDESTEREO
ID:CORE

WorldMags.net

WorldMags.net

WorldMags.net

SCHECTER
USA Custom Shop Hollywood Classic

The recipe is familiar, but if you're looking for custom shop quality and tone at a fair price you're on the right page. Review by **Marcus Leadley**

While the Schecter Custom Shop is still very much in the business of making one-off guitars for its star clientele, it's come up with a smart way of making the same level of quality more generally available: the USA Production Series. This means small runs of as few as four or six instruments with the same body shapes, materials, fittings and finishes, but made by the same master craftsmen as the most personalised instruments. Specs and finishes are changed from series to series so there's still a serious degree of exclusivity attached to the process.

With its mahogany neck and mahogany body with a maple cap, the Hollywood Classic clearly shows its Les Paul-based heritage. The highly-contoured double-cutaway body aligns with the new generation of LP-inspired instruments such as the PRS Custom which began to emerge after the mid-'80s, but the longer 25.5" scale length reflects a preference for Fender-style string tension and a snappy, more twangy feel.

Everything about this Hollywood is tasteful and measured. The price bracket bags you a one-piece Honduran mahogany body and a neck made from the same timber, and the grain looks fantastically detailed through the transparent vintage sunburst finish.

Volute behind the nut and locking machineheads

Single-bound body and long-tenon set mahogany neck

With a one-piece mahogany body and a flamed maple cap, everything about this Hollywood is tasteful and measured

The sunburst also works extremely well over the bookmatched flame maple cap, where it helps to create a very three-dimensional effect. The look is enhanced by the addition of a flame maple cap to the headstock, which is more than a veneer as the edges are left unstained like a faux binding, echoing the edges of the body. Decked out with chrome hardware, including a TonePros tunomatic bridge and Schecter-branded locking tuners, it really is a looker.

The neck feels fantastic; a little on the vintage/chunky early '60s side, perhaps, but a very familiar offering for Gibson or PRS players. The fingerboard is made from Indian rosewood, the medium-gauge frets are faultlessly installed, and the set-up is spot on. At this price you shouldn't expect anything less, but the guitar is simply really nice to play. The only thing I'm not ➔

FACTFILE
SCHECTER HOLLYWOOD CLASSIC

DESCRIPTION **Solidbody electric guitar, made in USA. Hard case included**
PRICE **£2499**

BUILD **Honduran mahogany body with flame maple cap, mahogany set neck, Indian rosewood fingerboard with 22 medium-gauge frets. Chrome hardware including TonePros TOM T3BT bridge, through-body string anchoring**
ELECTRICS **Schecter Sunset Strip humbucker (bridge) and Pasadena (neck), three-way pickup selector, master Tone and Volume controls, push/pull for coil tap on Volume knob**
LEFT-HANDERS **Available as a special order**
FINISH **Vintage burst**

SCALE LENGTH
647mm/25.5"
NECK WIDTH
Nut 44mm
12th fret 53mm
DEPTH OF NECK
First fret 22.2mm
12th fret 24.2mm
STRING SPACING
Nut 35.5mm
Bridge 52mm
ACTION AS SUPPLIED
12th fret treble 1.8mm
12th fret bass 2mm
WEIGHT **3.6kg/8lbs**

CONTACT **Westside Distribution**
0844 326 2000
westsidedistribution.com

WorldMags.net

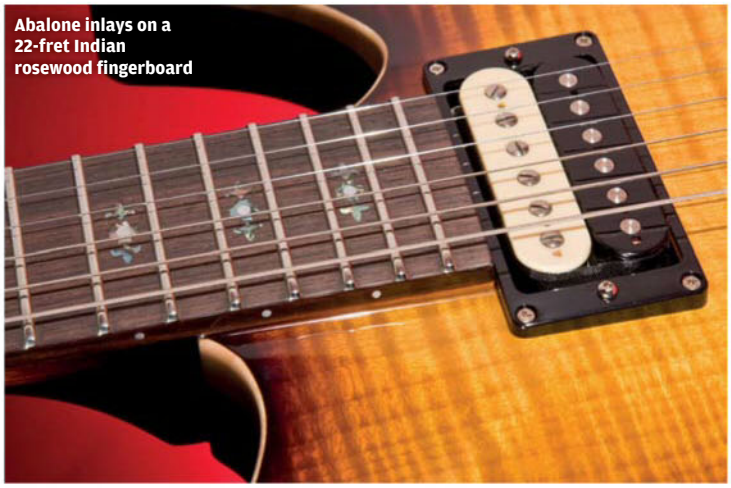
WorldMags.net

Like this? Try this...

PRS
Custom 22
Mahogany body and neck plus a pair of humbuckers. Prices vary depending on features; this is the ballpark for a 10 Top and a tobacco sunburst
RRP **£2949**

Nik Huber
Dolphin II
Mahogany body with a curly maple top and Indian rosewood fretboard plus a huge range of options including semi-hollow construction, various pickups, hardware and unique tops
RRP **£3000-£6000**

Martyn Booth
Signature
Brazilian mahogany body, maple top and set mahogany neck. Again, many options to choose from; made in England this time, so take a trip to Suffolk for a cup of tea
RRP **from £2995**


Abalone inlays on a 22-fret Indian rosewood fingerboard

Push-pull Volume knob coil-taps both pickups

The Hollywood Classic has a ceramic high-output bridge pickup and a softer, more PAF-like alnico neck pickup

mad about are the elaborate custom cross inlays. They're beautifully done, but a little too ornate for my taste.

The Hollywood Classic's pickups are Schecter's own brand humbuckers, a high-output, ceramic-magnet Sunset Strip at the bridge and a softer, more PAF-sounding Pasadena with alnico magnets at the neck. The pickups are wired through a standard three-way selector and master Tone and Volume controls. The Volume control has a push/pull action, so the humbuckers can be tapped for single-coil operation.

Sounds

Although the Sunset Strip is a high-gain pickup, it's quite articulate with none of the midrange hump often associated with pickups of the alnico persuasion, making it comfortable with clean chords and simple melody lines. There's a lot of dynamic touch-sensitivity here, which is very expressive and works well with a valve amp that'll start breaking up if you hit the strings hard. As a result, you can get a great blues rock sound. In higher-gain territory the Sunset Strip can slide effortlessly from hard rock into classic metal and on to extreme destinations. It can shred, but the Hollywood's chunky neck and the limitation of 22 frets don't make this guitar the obvious choice – and there are certainly other Schecter models more suited to the task.

The neck Pasadena is sweeter and more coloured, with slightly more exaggerated upper mids, and here in the neck position where the instrument's acoustic performance is more open and resonant, it sings beautifully. Simple chords ring out and every nuance of a clean melody can be executed with confidence and clarity. Jazz is a natural here, and a slight tone roll-off delivers a professional silkiness. You can up the gain for authoritative, chunky power chords, and all forms of boogie and hard rock sound great. Winding back the tone control gets you into that crying-tone solo territory.

Combining the two pickups delivers a surprisingly bright and funky tone that's great for general rhythm and stands out particularly well in a guitar-rich mix. Driving the same twin pickup setting gives a big blues tone, but I prefer the individual pickups for lead playing as the characteristics are easily manageable and deliver a palette of broadly familiar, contemporary tones.

The Hollywood also functions extremely well in single coil mode with the coil tap switch pulled up. Not all humbuckers can be split successfully, but both the Sunset Strip and the Pasadena perform admirably. The Sunset is extremely dynamic and quite edgy; it's not quite as angular as a Burns Tri-Sonic (the archetypal ceramic magnet sound), but it has a similar, slightly brash voice and a little less harmonic content – which no doubt reflects the more standard approach to winding and a bobbin-based structure. You can get raunchy with this pickup, and it's great for wiry alt.rock thrashing. The Pasadena in single coil mode delivers a more even sound with less obvious highs and lows; in many ways it sounds a lot like a Strat single coil in the neck position, so it's a very flexible sound. The twin-pickup sound retains a lot of funkiness, especially because in single-coil mode the middle position is phase-cancelling, giving less noise and a useful, slightly quacky sound.

Gibson-type bridge but with Fender-influenced through-body stringing

Verdict

In terms of design and performance Schecter's Hollywood Classic is a real thoroughbred with great potential appeal for the kind of players who are hooked on this kind of Gibson/Fender hybrid concept. If you're not familiar with the form it's definitely something to check out if you consider yourself a soloist and are looking for sustain and classic tones. This is a contemporary, grown-up rock guitar with a whole lot of attitude and a design that majors on playing ease and mechanical stability, with no quirky bridges, tremolo systems or curious electronics to compromise the basic electric guitar sound.

FINAL SCORE

SCHECTER USA HOLLYWOOD CLASSIC	
Build Quality	**18**/20
Playability	**18**/20
Sound	**18**/20
Value for money	**18**/20
Vibe	**17**/20
TOTAL	**89%**

WorldMags.net

Ozark

NEW Ozark Guitars

- Designed and crafted for you to play - with sound and playability to the fore
- 3 new models: Solid cedar tops and beautiful koa back and sides with a powerful warm tone
- 5 new all solid models: Selected spruce tops and mahogany back and sides with Fishman™ transducer / EQ system
- Classic body shapes with great tone and impact
- Fine materials, fine workmanship, fine sound
- Email us for a brochure: ozark@stentor-music.com

www.stentor-music.com

DYNAMIC RESPONSE EFFECTS PEDALS

DESIGNED & ENGINEERED IN AUSTRALIA

MC SYSTEMS

www.mcsystemsmusic.com

sales@mcsystemsmusic.com

mcsystems mcsystems

WorldMags.net

GODIN
Richmond Empire P90

All the way from Canadee-i-o, a nicely-priced take on the redoubtable and time-honoured slab-of-mahogany-plus-two-P90s recipe. Review by **Richard Purvis**

How many Richmonds do you know? There's one in North Yorkshire, one just outside London, one over in Virginia, USA... and more important than all of them for the purposes of this review, one in Quebec, Canada. Built on the Saint-François River, it has a population of a little over 3000 and most of them speak only French, so they probably don't pronounce the name quite like they do in Yorkshire. We're not sure what the town has in the way of public amenities, but what it does have is a guitar factory.

Yes, you'd be forgiven for assuming Richmond was just a western-sounding name dreamed up for some new Chinese operation, but this affordable solidbody was born in that little town less than 100 miles from the parent company's Montreal HQ. In fact, it doesn't even say Richmond on the guitar, only Godin... but the brand has its own website, and that's where this model is listed. Confused? So were we.

But let's have a closer look at the guitar. The Empire is no traffic-stopper but it's handsome enough, with a post-Les Paul look that calls to mind a single-cutaway PRS. The body is two-piece mahogany, contoured like an SG around the top half but squared off like an Ikea kitchen table at the bottom, and there's some nicely matched grain showing through the glossy stained finish. The screwed-on neck presents a stark contrast despite being made of the same timber – it's barely finished at all, offering a natural look and, maybe more significantly, a natural feel in the hand. The 24.75" scale will be familiar to all Gibson players and it has a modern, fairly flat profile that will not stretch the average paw too much. Access to the upper frets is aided by a nicely rounded heel – it's a pity the contour of the neck doesn't quite follow it, but the square-edged bit that's left behind doesn't feel as troublesome as it looks.

Gloss mahogany body with rounded heel and neckplate

Minimally-finished neck with Kluson type tuners

The Empire has a post-Les Paul look that calls to mind a single-cutaway PRS, with a screwed-on neck and a 24.75" scale

Don't go looking for a tailpiece – the bridge is a wraparound type so the strings curl back through the middle of it, and the 'lightning bar' ridge along the top is a neat and efficient system that's been cropping up on cheaper Gibson models on and off since the '60s. If you're looking for perfection, you might get sniffy about the lack of individually intonatable saddles... but then, no-frills rock guitars like this have never been about chasing perfection. At the other end, the asymmetrical headstock ➔

FACTFILE
GODIN RICHMOND EMPIRE P90

DESCRIPTION **Solidbody guitar. Made in Canada**
PRICE **£599**

BUILD **Mahogany body, mahogany bolt-on neck with 21-fret rosewood fingerboard; wraparound bridge/tailpiece, Kluson-style tuners**
ELECTRICS **Two Kingpin P90 pickups, three-way switch, master volume and tone**
LEFT-HANDERS **No**
FINISH **Natural mahogany, sunburst**

SCALE LENGTH
629mm/24.75"
NECK WIDTH
Nut 41mm
12th fret 51mm
DEPTH OF NECK
First fret 21mm
12th fret 23mm
STRING SPACING
Nut 35mm
Bridge 52.5mm
ACTION AS SUPPLIED
12th fret treble 1.5mm
12th fret bass 2mm
WEIGHT **2.9kg/6.4lbs**

CONTACT **440 Distribution**
0113 258 9599
www.440distribution.com
richmondguitarscanada.com
www.godinguitars.com

WorldMags.net

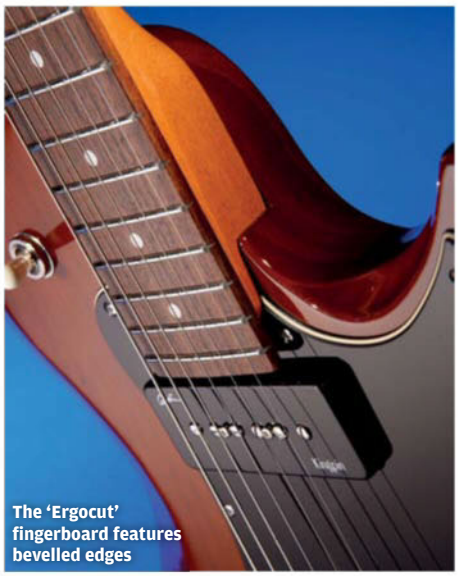
WorldMags.net

Like this? Try this...

Gibson
2014 Les Paul Melody Maker
Is it a Les Paul or a Melody Maker? Who cares? This eminently grabbable rocker has breezier-than-normal P-90S pickups
RRP **£539**

Vintage
V100
Powered by Wilkinson P90-types, the V100 has a swanky goldtop finish but the body is all mahogany
RRP **£359**

PRS
SE 245 Soapbar
A close match for the Godin in terms of looks, this Far Eastern-made PRS has volume and tone controls for each pickup
RRP **£714**


The 'Ergocut' fingerboard features bevelled edges

Pre-compensated bridge is much like the one Gibson used to fit on SG Juniors

reminds us of a halfway house between PRS and Rickenbacker designs.

That just leaves the electrics. The Empire is fitted with Godin's Kingpin P90 pickups, which look a lot like Gibson P90s (the dimensions are identical) and can be expected to sound fairly similar too. Their route to the output jack is interrupted only by a three-way switch and two pots, master volume and tone, so there's lots of room to exercise your pet spider in the rear-accessed control cavity. On the whole it's a well made guitar, though the generic tuners don't inspire massive confidence.

Sounds

P90s are like beards: for a long time nobody wanted anything to do with them, but now they're everywhere. Their fall from favour was understandable – they're not as chimey as standard single-coils, and not as well-behaved as humbuckers – but this old design has a unique flavour that can work in many contexts and a lot of players are beginning to see it now. Luckily, manufacturers are getting the picture too... and Godin's own take on the type should prove capable of winning over a few doubters.

Clean tones in the middle position are bright and firm with a little bit of cluck – and that isn't just a phase-cancelling thing, because it's still there in the individual pickup sounds. All three settings are well balanced in terms of tone, and all three are at their best when you really dig in with your right hand to bring out the pickups' naturally percussive qualities. The neck unit is smooth and smoky – though you probably won't be playing too much lounge jazz with a little solidbody like this – and can serve up a great punchy attack, especially on the G string. The bridge pickup, meanwhile, will whip your trousers off with its impudent midrange. It has mountains of thrappy pep, or indeed peppy thrap, but that doesn't mean you have to take eardrum-scything treble with it – the spiky stuff is very well contained.

If you do want less top end, the tone control will respond exactly as you'd expect it to; but if you want to pull back a bit on the output, you might be taken aback by the rather sharp drop-off between 10 and 8 on the volume dial. Has Godin palmed us off with a cheap pot? Possibly not. Having so much of the action happen in such a short space actually makes it easier to go back and forth between two working levels, full and not-quite-full – or between overdriven and cleaned-up tones if you have a suitably responsive amp – so we'll give them the benefit of the doubt and call this a considered design choice.

Now then, what was that about overdriven tones? P90s are never happier than when they're in hooligan mode, and it doesn't take much gain to get these ones swearing at policemen. The beefiness of the tone really comes out with single notes – it's a bold and woody voice, high on clarity yet almost completely immune to fizziness unless you're doing something seriously wrong with your amp's EQ controls. It's surprising just how hard you can overdrive this guitar without washing out any of its distinctly P90-ish character. The only thing you need to be careful with is background noise, because these are not humbuckers and if you're standing at the wrong angle you might find there's an awful lot of it. The middle pickup position is an effective hum-cancelling haven, though.

Verdict

The Empire has a silhouette that calls to mind PRS and something of the same feel too, but the sound is aiming closer to Gibson and in many respects it's a direct hit. There's nothing complicated or subtle here: it's a simple, plug-in-and-spank guitar that takes its place in a tradition going all the way back to the launch of the Les Paul Special in 1955. Whether it offers enough to tempt large numbers of people away from the big G's own wide range of budget models is another matter, but it can certainly compete in terms of raw tone – and £600 is still good value for a highly playable North American instrument, whatever name they've decided to put on the headstock.

Black-faced, retro-shaped headstock

Three-ply guard and a toggle selector switch on the shoulder

FINAL SCORE

GODIN RICHMOND EMPIRE P90	
Build Quality	**17** /20
Playability	**18** /20
Sound	**17** /20
Value for money	**18** /20
looks	**17** /20
TOTAL	**87%**

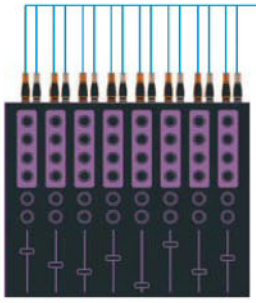
WorldMags.net

WorldMags.net

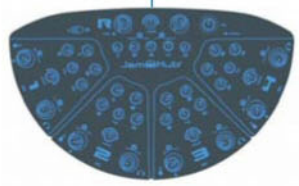
Tracker MT16

16 Track Multi-Track Recorder

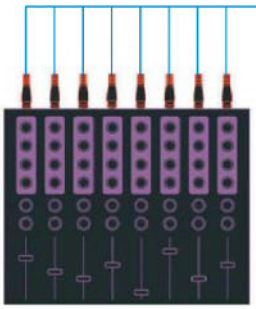
Small enough to fit in your hand



Connects to most mixing consoles using The Tracker MT16 16 channel Breakout Cable



Connects to all JamHub studios with the JamHub Connect Cable



Connect directly to your mixing console via 8 Built-in Mono Jack Sockets

BandLab

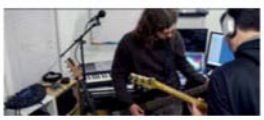
Control with your IOS device wirelessly with app for Record and Stop.

JamHub

Tracker MT16 is a portable multitrack recorder that lets you connect directly to almost any mixer or JamHub studio for 16 channel multitrack recordings.
Record incredible audio, up to 24/96, in WAV or MP3, so all your files drop seamlessly into your favourite DAW for post-production.
Using the integrated USB port, you can record directly to an external hard drive or computer.
Whether at home, on stage or in your rehearsal room you won't be able to live without it.
See the videos on **www.jamhub.com** and all will become clear.

In School

On Stage



At Home

SCV

www.scvdistribution.co.uk Distributed by SCV Distribution Call 03301 222500 for your nearest dealer.

WorldMags.net

WorldMags.net

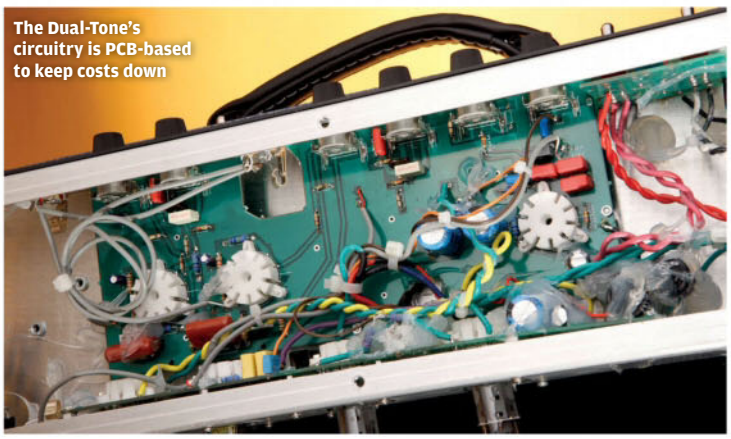
WorldMags.net

SUPRO
1624T Dual-Tone

The unique sounds of lesser-name vintage valve amps are becoming less and less of a secret, so this handsome US-built 24W reissue is well-timed indeed. Review by **Richard Purvis**

There are those who had a tremendously good time in the '60s, and those who wish they had but didn't – either because they weren't around yet, or because their parents wouldn't let them. Both groups seem equally eager to buy into the modern mania for 'authentic' old-fashioned gear, but the big names have already reissued pretty much everything short of the sandwiches their early engineers had for lunch... so now it's time for the lesser marques to take a second grab at glory. The reborn Danelectro brand has shown there's a market for the sort of guitars that, let's be honest, many of our heroes chucked under the bed as soon as they could afford a Strat or Les Paul. Can it work for the near-forgotten amp maker once favoured by Jimi Hendrix (when he wasn't yet Experienced) and Jimmy Page?

Launched in 1954, the original Supro Dual-Tone was a popular budget choice among players across the USA. It had two pickups, a floating bridge... and it was a guitar. The two-channel amp of the same name didn't arrive until later, and disappeared when Valco, owners of the Supro brand, went under in 1968. These days Eastwood has the rights to the Supro name and is already making an 'official' reissue of the Dual-Tone guitar, but it appears that those rights do not extend to amplifiers – and so Absara Audio, owner of stompbox specialist Pigtronix, has stepped into the fray. They're making their new amps in New York, with former Fender Custom Shop chief Bruce Zinky in charge of design, and the aim is clear: to nail the spirit of the '60s so closely that young Jimi will rise from the dead and beg to have a go himself.


The Dual-Tone's circuitry is PCB-based to keep costs down

The Supro 1624T Dual-Tone shoves 24W through an Eminence speaker via a pair of rarely-seen 6973 output valves

All of which brings us to the '1964 reissue' 1624T Dual-Tone, a lightweight 1x12" combo shoving something like 24W through a specially designed, US-made Eminence speaker. It's claimed this is effectively the same amp Page used on the first two Led Zeppelin albums, as his 1690T Coronado had the same output stage – using a pair of rarely-seen 6973 valves – and was modified from 2x10" to 1x12". The accuracy of that claim may or may ➔

FACTFILE
SUPRO 1624T DUAL-TONE

DESCRIPTION **24W 1x12" two-channel valve combo with tremolo; 2 x 6973 and 5 x ECC83 valves, solid-state rectification, Eminence speaker. Made in USA**
PRICE **£899**

TOP PANEL **Input for channels 1+2, Volume and Tone for channel 1; Input for channel 2, Volume and Tone for channel 2; tremolo Speed and Depth; Standby and On/Off switches**
BOTTOM PANEL **Two 8ohm speaker outputs, tremolo footswitch socket**
DIMENSIONS **61cm wide, 49cm high, 27cm deep**
WEIGHT **15.5kg/34lbs**

CONTACT **JHS**
0113 286 5381
jhs.co.uk
suprousa.com

WorldMags.net

WorldMags.net

Like this? Try this...

Supro
Dual-Tone (original)
These still come up for sale in the US every now and then, in various degrees of decay – remember to budget for import taxes
RRP **£1000+**

Magnatone
Twilighter
Intimidatingly awesome-looking 22W combo from another reborn US maker, available through a few high-end UK shops
RRP **$2999**

Watkins
Dominator
Perhaps the Supro's closest British equivalent, this handwired reissue is approved by Charlie Watkins himself
RRP **£1500**

The two channels each have simple Volume and Tone and can be switched or linked in an old-school style

The Supro sounds very '60s and very nice, going from a blackface clean to throaty overdrive to spitty garage

not be worth fretting about, but the new amp looks period-correct. The denim-blue vinyl and sparkly grille cloth are bang-on, and the Supro logo adds just the right dosage of vintage charm.

On the top panel we find Volume and Tone for each channel, plus Speed and Depth for the valve-driven tremolo... and then we notice that one input is for channel 2 and the other is for 1 and 2 together. Assuming both channels are voiced the same, this means the 'both' input is basically there to add a whole lotta gain. Hmm, if we use an A/B switch for hopping between inputs, will the Dual-Tone be able to show us some clean/dirty channel-switching skills?

First, a look at the inside. As you might have guessed from the sub-£1000 RRP, there are printed circuit boards in there. It's just as well: handwiring would have lifted this into 'boutique' territory, and that would have been far from the spirit of the original. The circuitry is simple but has been arranged over two perpendicular planes, a bit like an AC30 but inside-out, with some of the valves hanging downwards and some pointing at the speaker baffle. All are PCB-mounted, as are the pots. Don't be concerned by the lack of markings on the speaker and the underside of the chassis – our amp is a pre-production sample and not in full racing trim.

The speaker in our review amp is unbranded, but it's an Eminence

In use

The first thing we hear is hum, and plenty of it, suggesting an unhappy earth connection. Well, as your grandma always told you, there are very few noises in this world that aren't best covered up with some nice loud guitar, so let's plug in and see if the Supro mojo is intact. Going directly into channel 2, we begin with some decent clean tones and then hit a sweet spot around 10 o'clock on the volume dial where the body of the tone fills out and the shimmery top end just hints at breaking up. The bottom end is solid and the midrange has a classic American scoop – so far, so blackface Fender. Now add some gorgeous throbbing tremolo, with a waveform that can dip a lot deeper than some but has not been designed to go unmusically fast or slow at either end of the speed control. This is very '60s, and very nice indeed.

So let's push those mysterious output valves a little harder. By 11 o'clock the crunch is getting more assertive, and it's closer to the throaty overdrive of a 6V6-driven Fender than a British amp with EL84s. It's not hi-fi, though: even at moderate levels, using humbuckers or P90s in the middle or neck position there's a looseness in the low end that feels distinctly 'garage'. By the time we reach the last third of the volume dial the amp is feeling positively spitty, but in a cool and usable way; there's not a lot of headroom, and full volume seems barely any louder than half.

It only takes a basic A/B pedal and a couple of extra cables to turn the Dual-Tone into a proper twin-channel amp, and it's well worth doing. Channel 1 turned up to halfway adds a moderate spoonful of dirt to channel 2's clean sound, and the lack of headroom is useful because there's virtually no difference in output level. In fact, this is about the most natural-sounding channel-switching you will ever hear. The separate tone controls also come in handy because you may want to knock some treble off the overdriven sound when things get a bit naughty.

If you want to go beyond naughtiness into sheer delinquency, crank both channels to full. It's wild, as you might expect, but doesn't collapse all the way into full-on spluttering unless you pummel the front end with an overdrive or boost pedal. The tone is thick and thunderous, and about as distorted as 99 per cent of guitarists will want to go.

Verdict

It's tricky judging an amp that's trying to recreate a sound that wasn't considered great in the first place, but were those original Supro users who spent their first royalty cheques upgrading to Marshalls, Voxes and Fenders making a mistake? Maybe some were. If we take off our rose-tinted earmuffs to judge the new Dual-Tone on its merits, it's a light, practical combo that delivers big, raucous tones with a warm American heart.

FINAL SCORE

SUPRO 1624T DUAL-TONE	
Build Quality	**17**/20
Versatility	**17**/20
Sound	**17**/20
Value for money	**17**/20
Vibe	**20**/20
TOTAL	**88%**

WorldMags.net

Xvive

Engineered for musicians

www.jhs.co.uk

Designed in the USA

Check out the full Xvive pedal range and videos by Glen Deluane at www.jhs.co.uk/xvive www.xviveaudio.com

SUPRO®

THELEGENDRETURNS

1x12 | 24WATTS | 6973 TUBES | 34LBS

1624T DUAL-TONE

ABSARA AUDIO, NEW YORK

MADE IN THE USA

www.jhs.co.uk

SuproUSA.com

WorldMags.net

TWO-ROCK
Coral 40W Combo

Is your search for tone and performance leading you away from the world of mainstream amps and into the mysterious territory of boutique circuits? **Marcus Leadley** finds out what the Two-Rock fuss is all about

The Coral is the newest version of what Two-Rock refers to as a 'D-Style' amplifier – a reference to the underlying influence of Alexander Dumble, who's custom-built amps have been setting the bar for many makers since the notion of small-scale, handcrafted amp production took off in the 1980s. What this means is an evolution away from Fender tweed and blackface basics, though a process of modification, to a total redesign of the basic amp concept. At the core of the design we still have classic power valves (6V6s for the 22W and 40W models, 6L6s for the 50W and 100W), and there are head/cab and combo options to choose from.

The Coral 40W combo is a businesslike package. Decked out in black tolex with white trim, it sports a single 12" G12-65 Rola Celestion. As well as the standard IEC power socket and On switch the back panel features two pairs of extension speaker sockets (4 ohm and 8 ohm), an FX loop, a footswitch socket, and the overdrive channel's reverb Send and Return controls. There's also a Fixed/Cathode bias switch. Biasing controls the amount of power a valve dissipates relative to voltage applied to it, and the approach to biasing affects an amp's performance and helps define its sound: for cathode biasing, think tweed Fender Deluxe, Champ and Vox AC30; for fixed bias amps, think Marshall 50/100W, Hiwatts and larger Fender blackface amps. Having a switch adds versatility – a lower-power mode with a compressed feel that's easy to overdrive, versus a higher-output option that seems less compressed but offers a tighter tone and more clean headroom.

Moving to the front panel, the tone stack (Treble, Middle, Bass) is relatively straightforward, but it has Bright/Mid/Deep boost switches. There's also an EQ Shift switch: the 'up' position offers a lower-gain setting with extended midrange and bass designed with clean tones and plenty of headroom, while flicking the switch gives you a higher gain setting. There's an EQ Bypass switch that allows you to skip a load of circuitry and get straight into the power section, and just for good measure there's also a Presence control. Plenty of tone-shaping potential, then.

The Coral contains double the number of 6V6 output tubes as the old 22W model

The Two-Rock Coral is an extremely loud 40-watter with huge lows and equally impressive singing highs and clear mids

FACTFILE
TWO-ROCK CORAL 40W COMBO

DESCRIPTION **Dual-channel valve combo with shared EQ, cascading gain structure and single 12" Rola Celestion G12-65. Made in USA**
PRICE **£2899**

FRONT PANEL **Treble, Middle, Bass, Gain and Volume (Channel 1), Gain and Volume (Channel 2), Clean Reverb Send & Return, Presence. Mini-switches: Bright, Mid, Deep, EQ Shift, EQ Bypass, and Presence**
REAR PANEL **Power switch, Fixed/Cathode Bias switch, two pairs of extension speaker sockets (4/8 ohm), Effect Loop Send/Return sockets, Overdrive Reverb Send and Return (knobs), footswitch socket**
VALVES **Four 6V6s plus a solid state rectifier**
DIMENSIONS **52.3cm wide, 55.8cm high, 28cm deep**
WEIGHT **25.85kg/57lbs**

CONTACT **Coda Music 01438 350 815 www.two-rock.com**

WorldMags.net

WorldMags.net

Like this? Try this...

Carr
Slant V6 112
Twin-channel valve combo powered by 6V6 tubes. Boost switch and reverb, switchable fixed/cathode bias options. Very much designed for classic tones
RRP **£2899**

Bogner
Goldfinger 45 112
Another twin-channel combo with a quartet of 6V6 valves, reverb, a flexible attention to tone shaping and a well thought-out FX loop
RRP **£2099**

Dr Z
MAZ 38
Another 1x12" combo, this time driven by EL84 power valves with an EQ bypass function and an FX loop. It's loud and proud
RRP **£1599**

Taken as a single-channel amp with added overdrive section, the Coral is easy to navigate

The 40W Coral combo is capable of generating a wide range of sounds with clarity, sustain and balance at its core

Two-Rock suggests you stop thinking about Ch1's Gain control in terms of overdrive. They call it the 'right hand bounce' or dynamic control, so you can dial in more for more 'push back'. Less gain equals a stiffer, dryer performance; higher settings create a more marked contrast between gentle and hard playing. The Coral has a cascading gain structure, with Ch1 feeding Ch2. When you switch to the OD channel the clean Gain and clean Volume still affect the output: the second channel Gain/Volume controls takes things further. Channels can be switched via the footswitch, which also features a tone Bypass that mirrors the function of the Bypass EQ switch on the front panel.

Sound

One of the first things that becomes clear is that the Coral is an extremely loud 40-watter with a very distinct personality, no matter what configuration you favour. The bass leaps forward and grabs you by the ankles. It's the sort of low-end response you'd normally associate with a larger head/cab or a 4x10" Fender Bassman, and yet Two-Rock has managed to engineer it into a relatively small package. While the low end is a stand-out feature, the singing highs and clear mids are equally impressive. I've encountered the G12-65 under other circumstances, but I've never heard this degree of full-frequency articulation.

Starting clean with the bias set to Fixed, and EQ Shift in the up position, winding up Ch1's master and then gradually bring up the gain gives a richly-detailed, fairly dry voice that's very even in terms of playing dynamics: hitting harder doesn't change the sound, it just gets bigger. Set up in this way, the amp gets very loud before it starts to break up. Running hot, it's a big sound with a pleasing bluesy edge.

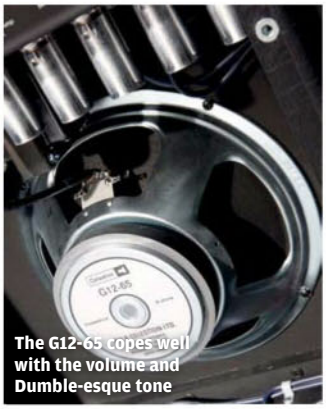
Before kicking over to the OD channel, you can influence distortion and crunch in a number of ways. Flicking the EQ shift switch loads on a controllable amount of gain while fattening up the sound. To ramp up the action further, hitting the EQ Bypass takes the gloves off, and the unimpeded amp is well-voiced in a full, fat and aggressive way. It's a balanced sound, but, by its very nature, it's not one you can EQ without recourse to the guitar's controls or an external processor. Switching to Cathode Bias is very subtle, but it brings on distortion at lower Volume/Gain settings.

Although Two-Rock describes the Coral as a dual-channel amp with a shared EQ and cascading gain structure, they also call the Overdrive section an extension of the clean channel, so think of it as a very flexible single-channel amp with an added gain stage. Where channels are discrete, you can set up quite different rhythm/clean and lead/driven voices; here, you take one voice and then make more of it. Each approach has its advantages, and players looking for tonal consistency will favour the Coral. By engaging overdrive and then manipulating both sets of Gain and Volume controls you can create an almost infinite range of driven rock/blues sounds, from bright chime with a hint of grit to a wailing lead tone, or any point in between.

The reverb adds an extra touch of class. Situated before the Master Volume, it's still mixed in parallel but it allows for a lot quieter performance and is arguably richer and lusher too. It's a design feature that first appeared in the Crystal and John Mayer signature amps. The Send and Return controls mean you can create short, tight reverbs or expansive, lush textures, and the separate control for the Overdrive channel means you can have a different reverb setting for solos. Cool.

Verdict

This is an incredibly flexible guitar amp capable of generating a wide range of sounds with clarity, sustain and balance at its core. Not only would it be an ideal recording amp, but it's simple enough in operation for day-to-day gigs and home playing. Find your 'sound' and you may never feel the need to stray. While the price may appear to be on the steep side, good vintage Fenders and Voxes can cost you this and more. For valve lovers, the Coral offers a level of sonic perfection in a contemporary, manageable and reliable package.


The G12-65 copes well with the volume and Dumble-esque tone

The rear panel carries separate OD channel Reverb Send and Return knobs

FINAL SCORE

TWO-ROCK CORAL 40W COMBO	
Build Quality	**19**/20
Versatility	**18**/20
Sound	**18**/20
Value for money	**17**/20
Vibe	**18**/20
TOTAL	**90%**

WorldMags.net

WorldMags.net

WorldMags.net

WorldMags.net

MOOER

Spark Series Tremolo, Chorus and Distortion pedals & Micro Power

Suffering a shortage when it comes to pedalboard real estate? **Marcus Leadley** tries out some itty-bitty pedals with a big sound

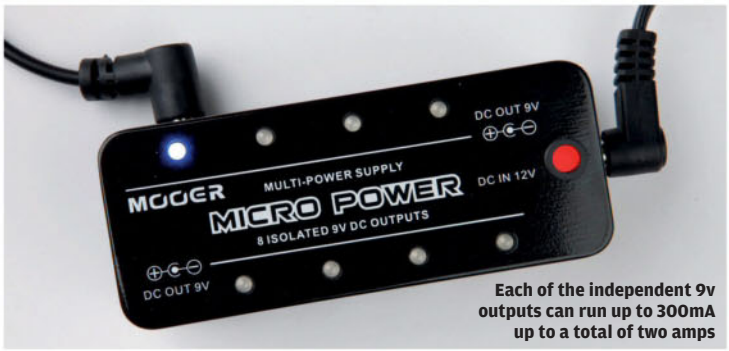
In case you hadn't noticed, mini pedals are currently all the rage; once you stop trying in squeeze a 9V battery in, you can go way smaller. The logic is simple: power supplies have become cheaper and more widely available, pedalboards are a standard bit of kit and, fuzzes aside, battery use is dropping. You can get away with batteries for one or two non-digital pedals, but most are seeing the benefits of a proper power supply.

While there are already 40-plus pedals in Mooer's Micro series, the company is now adding a second Spark series. Originally designed for Guitar Center in the USA, they're now being made generally available. The plan is to keep the Spark series to a dozen or so variations on classic pedal themes.

This month we're looking at the Chorus, Tremolo and Distortion. Each unit arrives in a sexy grey box of the type a posh watch might be shipped in, and despite their budget price tag everything about the look and feel of these pedals riffs on a boutique theme. Finished in bright, solid colours, each pedal is just 60mm square and 35mm deep. The only things on the top are the switch, model name and control legend.

All audio in/out and power connections are on the forward facing edge, as are the controls. These are either mini-rotaries or push-buttons, and the benefits of such a small format comes at a price. The buttons are fine, but the rotaries are fiddly; there are reference marks on the dials but they're difficult to see. The situation becomes even more cramped when the units are cabled up. Straight jacks are best, as side-angle ones can twist to completely obscure controls unless everything is tied down. None of this is a big issue if you're the sort of player with a set-and-forget attitude to pedals, but anyone who likes to tweak, especially while playing, will find the Spark pedals quite challenging. One thing that goes a long way to smoothing player interaction, however, is the fact that when you kick the unit on the whole ring around the switch lights up. This looks great and allows you to read the text easily on a dark stage, so at least you won't find yourself tweaking the wrong knob.

On a practical level the Sparks slot into an existing pedalboard extremely easily. Side by side, two units take up considerably less room than a single Boss-style pedal and they're also small enough to fit into otherwise unused voids, or you could always create your own mini-board. Mooer's £74.99 Micro Power unit, which consists of a wall-wart and a separate compact ➔



Each of the independent 9v outputs can run up to 300mA up to a total of two amps

FACTFILE

MOOER SPARK SERIES PEDALS

DESCRIPTION **Tremolo, Chorus and Distortion pedals. Made in China. 9V external power only**

SPARK CHORUS

PRICE **£69.99**
CONTROLS **Depth, Deep, Speed**

SPARK TREMOLO

PRICE **£69.99**
CONTROLS **Depth, Shape, Speed**

SPARK DISTORTION

PRICE **£69.99**
CONTROLS **Level, Boost, Tone, Gain**

MICRO POWER SUPPLY

DESCRIPTION **Wall-wart plus distribution unit. Runs up to eight 9v pedals**

PRICE **£74.99**

CONTACT **Strings & Things +44 (0) 01273 440442 www.mooeraudio.com**

WorldMags.net

WorldMags.net

Like this? Try this...

Lovepedal
Babyface Tremolo
A teeny-tiny version of the classic effect with sine, sawtooth and square wave variations
RRP **£109**

TC Electronic
Corona Mini Chorus
Another great-sounding mini chorus with Depth, Speed and Level controls
RRP **£80**

Mooer
Cruncher Distortion
If you fancy your knobs on the top; another hi-gain distortion with Volume, Tone and Gain controls
RRP **£49.99**

distribution box is the obvious addition. The outputs are individually regulated but non-isolated, despite what it says on the top, and it will run up to eight pedals. Alternatively, the centre-negative design of the pedals means you can use most 9V power solutions.

Spark Chorus

While the Spark Chorus can create some extreme, seasick wobbles, it's best at creating subtle, tuneful undercurrents. This is a good because it makes the Spark feel contemporary; its output is a lot less soupy and predictable than the classic Boss CS-3, though players who want a thicker chorus sound just need to press the Deep switch. The Depth and Speed controls feel highly interactive and it's possible to nuance the effect in many ways. The basic output is clean, and the brightness of the guitar sound is preserved. I especially like the most minimal setting where you can barely hear the chorusing effect; this adds a nice shimmer to clean chords and melodic runs. Increasing the Depth setting brings on more of the pseudo 12-string effect that people often refer to when talking about chorus. Maxing out the Depth works best for single strikes when chords are left hanging in the air, adding the appearance of harmonic richness to a mix. Bringing up the Speed control accesses more traditional chorus tones and again the unit's overall clarity gives it a real sense of class. If you want vintage Cure or Japan-style rhythm/bass sounds you'll find them located around the last third of the Speed rotary's travel in combination with a good slug of Depth. Just add some distortion for all sorts of '80s/'90s lead sounds.

FINAL SCORE

MOOER SPARK CHORUS	
Build Quality	**18**/20
Playability	**17**/20
Sound	**17**/20
Value for money	**18**/20
Vibe	**18**/20
TOTAL	**88%**

Spark Tremolo

Tremolo can be used subtlety to enhance underlying rhythms or create vicious, gated effects, and the application of different geometric waveforms – sine, triangle or square – to modulate the amplitude creates different sonic effects. The Mooer Spark Tremolo has Depth and Speed controls plus a Shape control which suggests you can adjust the waveform.

With minimum depth and the slowest speed the effect is pleasingly in the background, so there's plenty of scope to adjust its speed to sync with a song. At full Speed and minimum Depth there's a pleasing flutter that can be added to chords and melodies but doesn't get in the way of the playing. The influence of the Shape control is quite subtle with the Depth control set low and, musically, it seems to act more like a tone control. Close to maximum there's a minor gain boost, which can add an edge of distortion to the tremolo peak if your amp is already close to the break-up point. Intentional or otherwise, this can be used to great effect, especially for swampy blues. At higher Depth settings the transition to square wave modulation is more pronounced and a harder-cut, more arpeggiated performance is the result.

FINAL SCORE

MOOER SPARK TREMOLO	
Build Quality	**18**/20
Playability	**18**/20
Sound	**17**/20
Value for money	**18**/20
Vibe	**18**/20
TOTAL	**89%**

Spark Distortion

This is one hot little box. Even with Gain set to minimum and Level adjusted to match the guitar's operating level, a significant amount of grit hits the sound. Tonally the unit errs on the dark side, and to maintain your guitar's uneffected brightness you'll need to max out the Tone control. Backing it off gives a fine mellow blues tone with single-coil pickups, but it's surprising that you can't dial in more biting treble.

At higher gain settings the distortion is quite explosive and the clipping can sound harsh. Backing the tone off is good for boogie rhythm, but the distortion gets progressively more ragged as you bring up the gain, so there isn't really a smooth, singing lead voice with single coils. What it excels at is sort of punky, alt. rock rhythm sound.

The situation is quite different with humbuckers: this pedal definitely responds well to a hotter signal. Now we're getting huge, crunchy power chords and an aggressive lead tone that you can really dig into. The boost switch is useful in a situation were you just need a little more of everything – but switching it in and out by hand during a song isn't especially practical.

Verdict

The tiny Mooers are great, value-for-money pedals that can add an extra sound to an already well-populated pedalboard or free up some space. The controls are somewhat cramped, mind, so think about your needs concerning miniaturisation and tweakability. All three perform very well, and we particularly like the Tremolo as the Shape control can create some very subtle effects. The Chorus has a nice contemporary sound but can also offer more retro flavours if required. The Distortion isn't especially flexible, but it's a serviceable, practical piece of kit that's best for aggressive, humbucker-driven chords.

FINAL SCORE

MOOER SPARK DISTORTION	
Build Quality	**18**/20
Playability	**17**/20
Sound	**16**/20
Value for money	**17**/20
Vibe	**17**/20
TOTAL	**85%**

Impressive size comes at the expense of fiddly micro-knobs

WorldMags.net

Forsyth

Your Complete Music Store in Manchester, since 1857

MATON MS T-BYRD
£1299
Phenomenal Australian guitars in stock now. Check them out!

Discover Forsyths.

www.forsyths.co.uk/guitar

Call: 0161 834 3281 extension 606

Acoustic guitars:
British Acoustic Specialists:
Atkin, Brook, Patrick James Eggle, Fylde, Dave King, Lowden, Moon.

We Are a Martin Heritage centre and Westside Custom Centre

Maton, Stonebridge, Faith, Guild, Seagull, Simon & Patrick, Crafter, Aria, Alvarez.

12-strings, resonators, acoustic basses & baritones. Second hand & vintage.

Classical Guitars:
Burguet, Ramirez, Sanchez, Asturias, Guitars JC, Höfner, Godin. Flamencos, small-bodied, electros & much more.

Student Classical Guitars:
Admira, Valencia, Raimundo, Aria. Small sizes & student packs available.

Guitar Repairs:
A full range of repairs & modifications. Call us for advice or a quote.

Folk instruments:
Ukulele specialists:
A huge range of sopranos, concerts, tenors, baritones & banjoleles by **Martin, Uluru, Risa, Kala, Lanikai, aNueNue, Lani, Puka, Korala** etc.

Mandolins by **Fylde, Moon, Stonebridge, Eastman** etc. Mandolas, bouzoukis etc.

Banjos, electric violins & double basses.

Electric guitars:

One of the best selections of **Rickenbacker** in the UK.

Fender USA dealer, a large range of electric guitars and basses in stock.

Gordon Smith, Maton, Gretsch, Guild, Godin, Höfner, Italia, Aria, Squier.
Lap steels, amps, strings, parts & accessories.

Strings & Orchestral Instruments - Full range of violins, violas, cellos, basses.
Comprehensive string repair service.
Excellent selection of woodwind & brass.

Any enquiry, big or small, give us a call!

GORDON SMITH
GS1 £454
Legendary and Manchester made electric guitars still going strong!

More than 150 Years of expertise in musical instrument retail. Spacious city centre location, 15,000sq ft spread over five floors. Extensive range of strings, brass & woodwind, acoustic pianos, digital pianos & keyboards. Huge sheet music department. Vinyl, DVDs, CDs & software. Piano tuning & servicing. Insurance valuations & more.

www.forsyths.co.uk/guitars

Forsyth Brothers Ltd, 126 Deansgate, Manchester M3 2GR
0161 834 3281 ext. 606 guitars@forsyths.co.uk

@ForsythMusic Forsyths.Music.Shop

Bass Direct

www.facebook.com/bassdirect.uk

Shop opening hours
Monday - Saturday
9.00am - 5.30pm
Free Parking
Just off M40

www.bassdirect.co.uk

Tel: 01926 886433

Unit 12, Rigby Close, Heathcote Ind Est, Warwick, CV34 6TH

MasterCard VISA

Take it away

Robin N., guitar department

WorldMags.net

www.thomann.de

WorldMags.net

FRESHMAN
Songwriter series
SONGDCERW & SONGOTSB

From travel guitars to a 12-string, Freshman's all-new Songwriters look very promising indeed. We take a closer look at a cutaway dread and an OM. Review by **Huw Price**

If there is one positive aspect to recessionary times, it's that guitar manufacturers are inspired to design quality guitars at affordable prices. That was certainly the intention of Freshman's head honcho Sean Kelly, and the specs of the new Songwriter Series are impressive to say the least.

Top of the list has to be the all-solid wood construction. Kelly says that he handles wood selection duties himself rather than leaving it to the factory; apparently there are around 10 timber merchants around the globe that the high-end manufacturers use, and the wood used for the Songwriter Series comes from them.

Talking of tops, we're looking at AA-grade Canadian sitka spruce. The slightly opaque sunburst finish of our review OM makes it hard to discern what's beneath, but the dreadnought's clear finish reveals a very attractive bit of timber. While not ruler-straight, the grain is tight, the colour is even and there is ample cross silking. Wood is also used for the binding, with a band of mahogany all around the front and rear of the bodies, along the edges of the rosewood fingerboards and around the headstocks, while the purfling and rosette are herringbone.

While many manufacturers use bling to try and distract you from the inadequacies of their budget models, it's not the case with Freshman's Songwriter models. The reason is simple – there's absolutely nothing to worry about. Bone is used for the nuts and the compensated saddles, and the matt finish is applied so thinly that there's no unsightly build-up around the neck joints or fingerboard tongue.

It's fair to say that the designs are traditional rather than innovative. The open-geared butterbean tuners look the part; they're gold-plated and unbranded, but they operate smoothly and there's a pleasing absence of neck-heaviness. The braces are quartersawn spruce and they're arranged in Freshman's derivation of an X pattern with scalloping. Kelly tells us that the construction techniques Freshman guitars have developed for their ➔

Freshman's rather handsome headstock is bound in mahogany

Mahogany neck and solid Indian rosewood back and sides

The Songwriter Series come with AA-grade Canadian sitka spruce tops, scalloped bracing and a matt finish

FACTFILE
FRESHMAN SONGDCERW

DESCRIPTION **Dreadnought acoustic. Made in China**
PRICE **£599.95 inc hard case**

BUILD **Solid AA-grade Canadian sitka spruce, solid rosewood back and sides, mahogany binding, 20-fret set mahogany neck, rosewood fingerboard and bridge, compensated bone saddle, bone nut, open gear butterbean tuners**
ELECTRICS **AER Tube System**
LEFT-HANDERS **No**
FINISH **Natural**

SCALE LENGTH
650mm/25.625"
NECK WIDTH
Nut 43mm
12th fret 54mm
DEPTH OF NECK
First fret 20mm
12th fret 23mm
STRING SPACING
Nut 35mm
Bridge 55mm
ACTION AS SUPPLIED
12th fret treble 2mm
12th fret bass 3mm
WEIGHT **2.25kg/4.95lbs**

CONTACT **Access All Areas**
01355228028
www.freshmanguitars.net

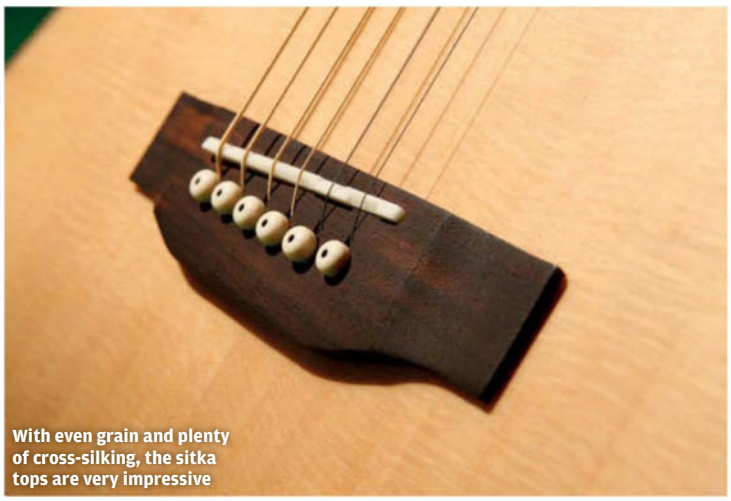
Like this? Try this...

Guild
D-150CE
Cutaway dread in solid spruce/rosewood with scalloped bracing and a Fishman Sonitone pickup. Natural finish, with case
RRP **£637**

Blueridge
BR-160A-NA
Non-cutaway dread in solid red spruce and rosewood with fancy inlays
RRP **£767**

WorldMags.net

WorldMags.net



With even grain and plenty of cross-silking, the sitka tops are very impressive

high-end European made guitars are also employed on the Songwriter series, and their confidence is such that both guitars come with a lifetime warranty.

SONGDCERW

The model designation is more informative that catchy, but at least it serves a purpose. Decoding the cipher we get SONG for Songwriter, D for dreadnought, C for cutaway, E for electric, and RW for rosewood. For convenience let's refer to this one as the 'DCERW'. The back and sides are solid wood, and there are thin crack-stopping rosewood popsicle braces glued to the rims. The deep brown tone does make the rosewood fingerboard appear pale, but it's not an unattractive look.

The peghead overlay matches the overall scheme of things but the presence of a slightly off-centre gold transfer logo provides the first clue that this isn't a high-end model. Flip it over and you'll notice a scarf-jointed headstock and a stacked heel. The heel itself is formed from three blocks of wood and the whole assembly is mahogany. It's all stained a pleasing shade of reddish brown – except for the mahogany heel cap. If they were going for contrast they succeeded, but as it is the heel cap matched neither the neck nor the binding. Anyway, at the price, this is just nitpicking. Besides a very small but filled gap in the binding at the rear corner of the cutaway, the build quality is impressive.

Sean Kelly collaborated with German pickup manufacturer AER to voice the electronics. This system is exclusive to Freshman, and it's a 'Tube System' undersaddle pickup with a single volume control mounted just inside the soundhole. The integrated preamp/output socket is mounted through the tail block, and the battery pouch is fixed to the neck block.

Volume control hidden inside soundhole; there's no tone control, though

Sounds

The quality of the DCERW's sound is a surprise. Some rosewood dreadnoughts can sound metallic and brash when new, but the DCERW is way more refined; there's a balance and poise that gives it an even and joined-up quality without being dull or unexciting. It has real thump in the lows, navigating a line between OM-style focus and dreadnought roundness while avoiding boominess. The treble has plenty of ker-ching to even things out, and the midrange is up-front enough to make the DCE a viable fingerpicker – but it excels as a rhythm instrument with its dynamic range, top end volume and muscular delivery.

The AER Tube System is basic but effective. The absence of a tone control means that the preamp's frequency response needs to be voiced sympathetically, and we're pleased to report that it is. Although it clearly originates from an undersaddle unit, the sound has plenty of warmth with a sweet and rounded quality in the treble that adds up to a very likeable plug-in-and-play tone.

Output levels are very healthy, so the AER Tube System shouldn't be fussy about preamps. We also found the DCERW quite resistant to feedback considering it's an all-solid big-bodied acoustic. Although undersaddle systems always seem to exhibit a slight mismatch between acoustic and electric dynamic response, the AER performed better than most.

FINAL SCORE

FRESHMAN SONGDCERW	
Build Quality	**18**/20
Playability	**19**/20
Sound	**18**/20
Value for money	**17**/20
Looks	**18**/20
TOTAL	**90%**

SONGOTSB

You've probably got the gist of this by now, but just in case, it's O for orchestral model and TSB for tobacco sunburst. Unlike the DC, this model comes in four flavours – a natural finish SONGO and a left-handed variant, the SONGOLH, while the SONGOC is a cutaway electro-acoustic version. We'll just refer to this one as the SONGO.

This 'shaded top' doesn't have the trademark teardrop shape of an old Gibson, but the deep amber and dark brown combine to create the merest hint of cherry as they transition, and it certainly looks the part. It's very nicely done, and the colour contrast makes the herringbone pop.

Again the back and sides are solid, but this time it's mahogany. For the most part the colour is natural but there's dark brown shading at the tail, waist and around the neck joint. The back of the body and headstock are sunburst too, with more shading along the neck. The au naturel heel cap looks more effective this time thanks to the contrast, and it's a better match for the body binding. The gold tuners are the same and on our review model the logo is white; it will be gold on the production guitar we're assured. Although we do like the look of the sunburst, when Freshman describe the finish as matt, they really do mean matt. It's really well done but it has a slightly downmarket vibe. Never mind, that's just our taste, and the natural finish probably looks fantastic.

Sounds

The SONGO sounds completely different to the DCERW, but it's no less impressive. The first strum was greeted with a big, loud and joyful chime with a gust of wood scent hanging in the air. The SONGO is extremely responsive and ↦

WorldMags.net

LIVE+ LOUD.

HOLLOW BODY SOUL. SOLID BODY VOLUME.

ALL-NEW
CENTER-BLOCK
GUITARS

VISIT US AT
GRETSCHGUITARS.COM
FOR DETAILS

GRETSCH®
That Great Gretsch Sound!™

WorldMags.net

© 2014 Fender Musical Instruments Corporation. Gretsch®, That Great Gretsch Sound!™, Electromatic®, Double Jet™, Filter'Tron™, HiLo'Tron™, and Bigsby® are trademarks of Fred W. Gretsch Enterprises, Ltd. and used herein under license. All rights reserved.

£599.95 & £399.95

WorldMags.net

FACTFILE

FRESHMAN SONGOTSB

DESCRIPTION **OM-sized acoustic. Made in China**
PRICE **£399.95**

BUILD **Solid AA-grade Canadian sitka spruce, solid mahogany back and sides, mahogany binding, 20-fret set mahogany neck, rosewood fingerboard and bridge, compensated bone saddle, bone nut, open gear butterbean tuners**
ELECTRICS **None**
LEFT-HANDERS **Yes**
FINISH **Tobacco sunburst or natural**

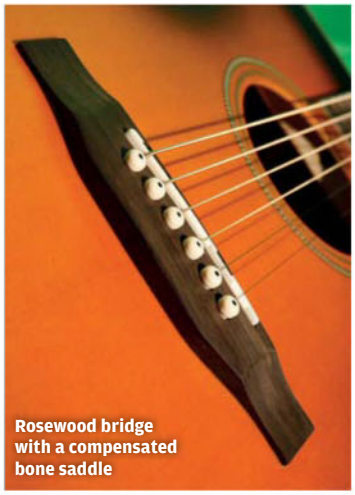
SCALE LENGTH
650mm/25.625"
NECK WIDTH
Nut 43mm
12th fret 54mm
DEPTH OF NECK
First fret 20mm
12th fret 23mm
STRING SPACING
Nut 35mm
Bridge 55mm
ACTION AS SUPPLIED
12th fret treble 2mm
12th fret bass 3mm
WEIGHT **1.95kg/45.3lbs**

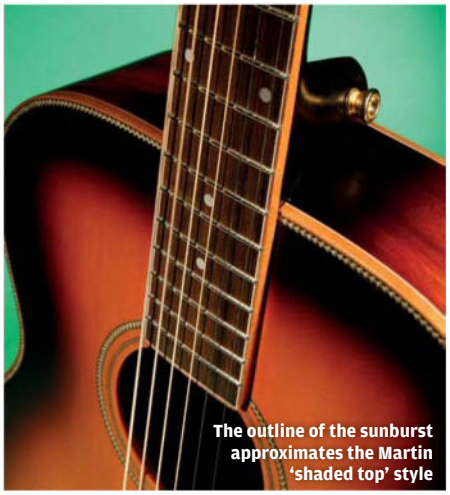
CONTACT **Access All Areas**
01355228028
www.freshmanguitars.net

Like this? Try this...

Recording King
RO-127
All-solid 000 with pre-war-style features and sitka spruce top, solid rosewood back and sides, scalloped forward-X bracing, one-piece mahogany neck, ebony fingerboard, vintage-style bridge, herringbone purfling, and abalone snowflake position markers
RRP **£429**

Hudson
OMSM
Featuring an all-solid all-mahogany body, with B-Band A1-2N pickup, Nu Bone nut, rosewood fingerboard, compensating saddle, diecast tuners and a satin finish
RRP **£325**


Rosewood bridge with a compensated bone saddle


The outline of the sunburst approximates the Martin 'shaded top' style

These Songwriter guitars play superbly and are likely to keep improving as time works its wonders on the wood

very little effort is required to get the body resonating. It also has unusually long sustain. As a strummer it's a tad crashier and more exuberant than the DCERW, but that's more of a mahogany thing than a defining characteristic of this guitar. The wound strings retain fantastic definition and punch for bluegrass rhythm work ,and the upper harmonics cut through cleanly without any edginess. The dynamic range impresses too. It sounds sweet and tuneful strummed gently then really barks when you hit it hard. If it does have an upper limit, then we couldn't find it. Another impressive quality is the range of tones. Move the plectrum from the end of the neck to the bridge and it's not unlike changing pickups on a Tele.

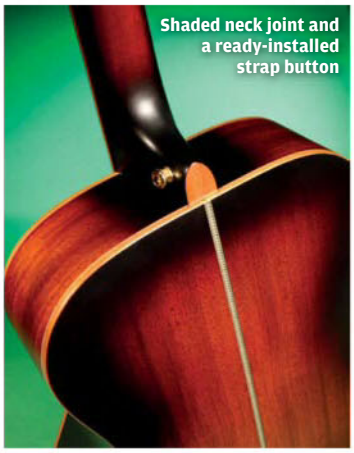
If anything, the SONGO does the pickin' thing even better. This guitar is very crisp and articulate, with solid bass notes, a Martin-like feathery quality to the treble and a nice strong midrange. It's easy-going, too, so you don't need perfect technique to keep those arpeggios even.

You might expect deeper bass from this OM but what the SONGO lacks in sonorous refinement it makes up for with rootsy and bluesy country charm. It sounds very much at home picking out ragtime tunes, and notes really gel together under a bottleneck.

Verdict

Freshman isn't the only company manufacturing affordable, all-solid wood acoustics in the Far East with bone bits and cool tuners, but it can't be said that anybody is doing it better. Some may have an aesthetic preference for gloss, but the quality of the finish on both these Freshmans cannot be faulted. In general we veer away from commenting on the quality of setups in guitar reviews – unless its remarkably bad or good. In this case it's the latter because both guitars play superbly. Strung up with D'Addario 12 gauge EXPs phosphor bronze strings as standard, they are extremely easy to play. They have proper acoustic necks too, with a palm-filling C profile that cannot be faulted. Best of all the there's no fret buzzing or rattling, and notes chime clearly, so whether you stick to cowboy chords, use a lot of barre chords or like to mix fretted notes with open strings, the SONGO and the DCERW ring true and easy. The models in the Songwriter series are more than likely to keep improving as time performs its wonders on the wood. If you hurry, there's even an introductory offer with a hard case, tuner and leather strap thrown in to sweeten the deal.

Gold-plated open-back tuners are the same as on the DCE


Shaded neck joint and a ready-installed strap button

FINAL SCORE

FRESHMAN SONGOTSB	
Build Quality	**18**/20
Playability	**19**/20
Sound	**19**/20
Value for money	**18**/20
Looks	**18**/20
TOTAL	**92%**

WorldMags.net

HAVE YOU HEARD US LATELY?

www.laney.co.uk
From The Black Country, United Kingdom

WorldMags.net

HEADSTOCK DISTRIBUTION
EMPOWERING MUSIC

WorldMags.net

WorldMags.net

BRUBAKER

Brute Series MJXSC-4

Modern single-cut bass designs have a longer body which aims to stiffen the neck and reduce deadspots. How does the new, much more affordable Brubaker stack up? Review by **Gareth Morgan**

Brubaker Guitars is a newcomer to *Guitar & Bass* magazine, but this doesn't mean they're new to the industry. Based in Reisterstown, Maryland, USA, BG is run by Kevin Brubaker, who as a 17-year-old aspiring bassist in 1982, started messing with the finish of his old Vantage bass. This, in turn, led to re-shaping the body and then to his embarking on various other modifications. By 1989 he was building and selling his own basses, and three years later Brubaker Guitars was formed. The focus initially was on handbuilt basses residing in the upper price echelons, but in 2010 he was convinced by Andy Papiccio from AP International – a US-based distribution company whose lines include Floyd Rose, Babicz and Schaller – to produce an affordable line of basses, and the Brute series, built in China, was born. This month we're looking at the newest model in the range, the MJXSC.

The Brute's most striking design feature relates directly to the 'SC' at the end of the model name, which denotes its single cutaway nature. If the basic look seems familiar, you may well have caught a glimpse of a similar design on Anthony Jackson's Fodera Contrabass from the late '70s or, more recently, Warwick's Thumb Bass SC. Leaving aside the upper bouts, there's a hint of Jazz Bass here, but the waist section has deep scalloping on top and bottom edge; in front of that a sharply angled cutaway provides excellent good access to the higher registers, while the extended upper bout stretches all the way out to the 13th fret. The finish is a deep reddy-brown colour that Brubaker calls merlot, while the body itself is chambered and made of ash.

It's a four-bolt neck joint, but a pretty complex one

Back-angled machineheads for better reachability

If the look is familiar, you'll have seen a similar single-cut shape on a 1970s Fodera or on Warwick's Thumb Bass SC

The maple neck has a shallow C contour and a matt black finish imbues proceedings with a brooding seriousness, the most interesting detail, initially at least, is the neck joint. Brubaker has employed a 'bolt thru' configuration since 1983, initially featuring nine bolts and a plate (the MJXSC has four and no plate). The neck is fed into a slot or channel which runs over 140mm (just further than the neck pickup) into the heart of the body, it then being secured by the bolts. At the confluence of neck and body, the upper forwards bout has a slanted scallop from about 13mm in down to the level of the back of the neck, which not only looks really interesting but makes the higher frets on the E string reachable without stress.

The headstock has a nut of Graphlon – a synthetic abrasive-resistant material also used in military helmets – and it's shaped like a cartoon hourglass with a half-moon chunk out of the top edge. The machineheads are chrome Brubaker Closed Gear units in two-a-side configuration. With the rosewood fingerboard, you don't get position ➔

FACTFILE

Brubaker Brute Series MJXSC-4

DESCRIPTION **Solidbody bass. Made in China**
PRICE **£679**

BUILD **Ash body, bolt-through maple neck with 22 nickel frets on a rosewood fingerboard. Brubaker Closed Gear tuners and Brubaker High Mass Bridge. Chrome hardware**

ELECTRICS **Active with Brubaker 5200 Series preamp, Brubaker 3200 Series Dual Coil Humbucking Pickup (bridge) and Brubaker 3200 Series Single Coil Pickup (neck). Volume, Balance, Bass and Treble controls, plus a coil-tap switch for humbucker**
LEFT-HANDERS **No**
FINISH **Merlot, tobacco burst, natural**
RANGE OPTIONS **5-string MJXSC-5, £699; double cutaway 4-string MJX 4, £629; 5-string MJX 5, £649**

SCALE LENGTH
864mm/34"
NECK WIDTH
Nut 38mm
12th fret 57mm
DEPTH OF NECK
First fret 20mm
12th fret 23mm
STRING SPACING
Nut 11.5mm
Bridge 19mm
ACTION AS SUPPLIED
12th fret treble 3mm
12th fret bass 3mm
WEIGHT
4.54kg /10.03lbs

CONTACT **Bass Direct**
01926 886433
www.bassdirect.com

WorldMags.net

WorldMags.net

Like this? Try this...

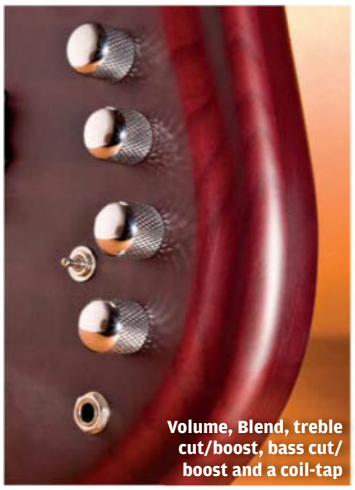
Sandberg
Elektra TT
J-type stylings from Sandberg all add up to probably the best high-end budget active bass we've seen for some time
RRP **£654**

Bass Collection
Speakeasy Pro
Keenly priced, well put-together active option with decent, contemporary-oriented sounds
RRP **£695**

Brubaker
JXB or KXB
Or you could take a serious plunge and check out Brubaker's handmade instruments, such as the JXB or KXB – the US-made equivalent of the MJXSC
RRP **£2500**

Hefty toploader bridge and a humbucking bridge pickup

Nut width is 1.47"; the five-string version is 1.7"


Volume, Blend, treble cut/boost, bass cut/boost and a coil-tap

markers on its face; a set of small white dots line the top edge. The 22 medium jumbo nickel frets are generally well-seated, but there's just a hint of overhang on the top three frets and at fret 15. Finally, the strings are anchored by a chunky chrome Brubaker High Mass bridge with big, solid saddles.

Kevin Brubaker is a big fan of active electronics and the Brute is fitted with the company's own 5200 Series preamp, powered by the obligatory 9v battery located in a quick-release (hooray!) compartment around the back. This is hooked up to a pair of Brubaker pickups, a 3200 Series humbucker at the bridge and a single coil from the same series at the neck, linked up to four controls: Volume, Balance, Bass and Treble. There's also a two-position coil switch, often incorrectly referred to as a coil tap switch when it's actually a coil lift switch, the enabling of which removes one coil from the wiring and switches bridge pickup to single coil mode.

The rosewood fingerboard – there's no maple option – has a 16"-20" compound radius

Whether or not you like the bulbous single-cutaway look, the Brubaker's sounds work across a range of styles

Sounds

In the seated position, the Brute feels quite a lot less weird than you'd expect; in fact it's rather well-balanced. The two basic options, single-coil/humbucker mode (switch down) and single coil mode (switch up), offer two different starting points, the former producing a fine growl at the bottom end, punch and impact from the midrange and highs that speak evenly but choke a bit if you get nasty with them; the latter is less bottom-endy and the midrange is cleaner, brighter and less impactful, with a dryness to the overall tone. In truth, as with Sandberg's Electra TT, its basic twin-pickup tone doesn't carry as much width as we'd like – but, like the Electra, it becomes a completely different animal with a bit of EQ tonic. In SC/H mode, the lower strings still growl but now you get a lot more thud and substance from the midrange and from the higher strings.

Boosting Treble and Bass by about two-thirds produces a souped-up version of the basic sound, although still with plenty of focus and a rockier leaning. There's also a flavour of the sparkle you normally associate with an MM-type pickup. In single-coil mode, the tone also has serious lift-off, and dialling in more bass gives a bulked-up midrange with A and D strings that sound like they actually want to be fully involved. Pouring some treble into the gumbo creates more aggression with plenty of slap-friendly cut and bite, and this gives a fuller tone suitable for a variety of soul, funk or pop.

Individual pickup settings offer a few more practical variations, the neck pickup being very close to the twin SC offering, but the bridge pick in SC mode emits the familiar finger-funk sound, with well attenuated high-mids. Beware when soloing the neck pickup in Humbucker mode as there's a bit of a jump in level. This setting is a little over-compressed but the dark, punchy bottom end and the thinner strings' zingy sheen may well find some practical usage.

Verdict

If the Brute and Sandberg's Electra are anything to go by, we need to raise expectations relating to the quality you should expect from midrange basses. The Brute needs the help of its EQ, but with this engaged the tone comes alive and there's a decent array of practical sounds, guided by the Coil switch, that'll do the job in a cross-section of styles. Of course, whether you like the slightly bulbous single-cut style is the big question. We say vive la difference... and the Brute definitely merits discarding your fears and prejudices and taking a serious look.

FINAL SCORE

BRUBAKER BRUTE SERIES MJXSC-4	
Build Quality	**17** /20
Playability	**18** /20
Sound	**17** /20
Value for money	**17** /20
Vibe	**17** /20
TOTAL	**86%**

WorldMags.net

WorldMags.net

NEW!

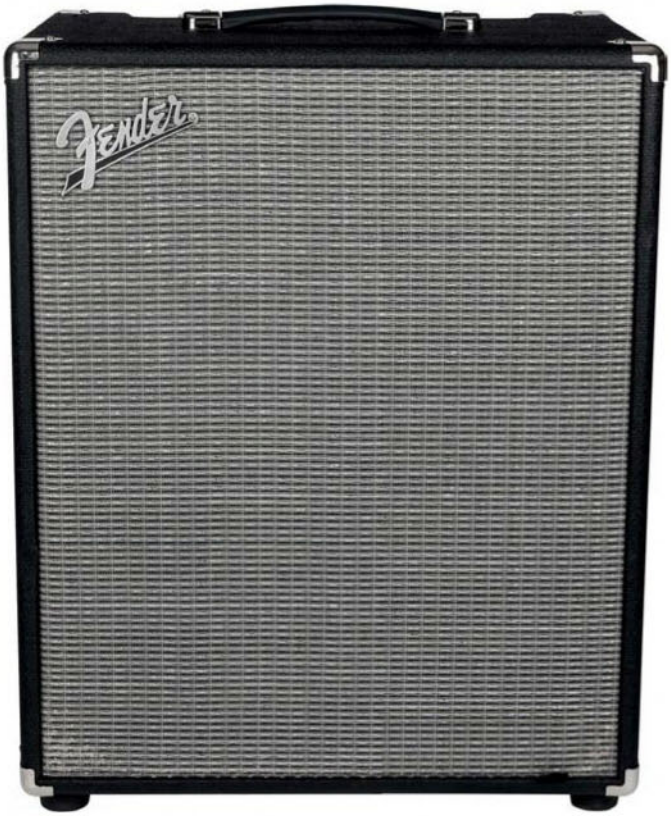
Guitar ~Bass NET

POWERED BY GUITAR & BASS MAGAZINE

THE BEST ONLINE RESOURCE FOR GUITARISTS AND BASS PLAYERS

www.guitar-bass.net

WorldMags.net



FENDER
Rumble 500 combo

Now lighter and louder with upgraded speakers, we see how the mightiest combo in Fender's Rumble series shapes up. Review by **Gareth Morgan**

With a good choice of models from weeny solid state practice combos up to formidable 500W Class D combos and separates that'll take on a frenetic pub gig unaided, the new Indonesian-made Fender Rumble bass amps are trying hard to impress. This month we're looking at the most powerful combo, the Rumble 500.

It's easy for Fender to draw upon just about any period from its history to achieve instant retrofication, and with the Rumbles they've plumped for black vinyl and a silver grille cloth combined with cream knobs and an old-school logo from the blonde amp era. The looks get a big thumbs-up from us, but despite the weight-saving of the Class D power unit, the plywood cabinet and the two ceramic-magnet Eminence speakers add up to an all-up weight of 16.56kg/36.5lbs, so that single top-mounted carry strap doesn't really feel like enough. Corner protection is via steel caps, rubber feet cushion the bottom, and beneath the grille and alongside the speakers there's compression tweeter (with an on/off switch around the back) and twin circular ports.

The control panel has eight retro knobs – Gain and Master at the extremities, with an overdrive section on the left featuring Drive (distortion intensity) Level (of distortion signal) and on/off button. This is remotely footswitchable, but mean ol' Fender makes us pay extra for one of those. Between Gain and Drive are three preset button-activated EQ shapes: Bright (adds 'presence and shimmer' at the top end via +13dB@10kHz), Contour (scooped mids, or -13dB@670Hz, +1dB@80Hz, +2dB@8kHz) and Vintage (which squashes your tone and darkens the midrange via up to -9dB dynamic compression with low pass). There's also a simple four-band EQ numbering Bass (+/-15dB@80Hz), Low-Mid (+/-12dB@280Hz), High-Mid (+/-12dB@1.2kHz) and Treble (+/-15dB@10kHz). On the back you'll find jack sockets for extension speaker, FX loop, Aux In, phones and the footswitch plus an XLR DI Out with Ground/Lift switch.

Sounds

First, those pre-shapes: Vintage feels a bit too squashed, Contour is rather glassy, and Bright is noticeably modern in tone. Switch those off, and the Rumble 500 has a tight, natural-sounding bottom end with pleasing snarl. The midrange is even and clear-speaking, and with the horn disengaged the highs are clean with plenty of body and a decent snap. Enabling the tweeter predictably adds slashing cut and bite and wakes up the harmonics, but there's a price to pay in terms of finger-noise and loss of warmth. No tweeter level control is an issue so we turned it off again, and that's no problem as the regular EQ's treble control gives you quite enough lively-sounding cut.

Rockers will like the effect of adding bass EQ, fattening and softening low notes while retaining a substantial residue of definition. Interestingly, the tone seems to compress just a little as you load on more dB's in an almost valve-amp style. The onboard distortion is acceptable, with varied mayhem of reasonable quality from the Drive knob, with an interesting gnarly, crunching variation with this control minimised.

Verdict

Bear in mind that you'll only actually get 500W out of the R500 hooked up to an extension cab, but 350W is still not a bad return for just under £600. Tonally the Rumble 500 has some good stuff on offer: solid-sounding bass, an even midrange with options to morph as you see fit, and highs, without the horn, that are natural and practical, with more on offer via the pre-shape buttons. We'd like to see side handles, but this is still perhaps the most sensibly portable combo series this company has made, and they look and feel like Fender amps; classy, cool, and easy to live with.

FINAL SCORE

FENDER RUMBLE 500 COMBO	
Build Quality	**18**/20
Versatility	**16**/20
Sound	**16**/20
Value for money	**16**/20
Vibe	**17**/20
TOTAL	**83%**

FACTFILE
Fender Rumble 500 Combo

DESCRIPTION **Single-channel 500W Class D combo with two 10" Eminence speakers and a ceramic tweeter in a 16mm plywood cabinet with front porting. Made in Indonesia**
RRP **£598.80**

CONTROLS **Gain, Drive and Level (with on/off switch), Bass, Low Mid, High Mid, Treble, and Master controls, Bright, Contour and Vintage switches. Input, Extension Speaker, FX loop, Aux In and Phones jack sockets, XLR DI Out with Ground/Lift switch**

RANGE OPTIONS **Rumble 15, £130.80; Rumble 25, £190.80; Rumble 40, £238.80; Rumble 100, £298.80; Rumble 200, £498.80; Rumble 200 head, £298.80; Rumble 500 head, £490.80. Rumble 115 1x15" cabinet, £358.80; Rumble 410 4x10" cabinet, £490.80**

DIMENSIONS **58.4cm high, 48.5cm wide, 35.5cm deep**
WEIGHT **16.56kg/36.5lbs**

CONTACT **Fender GB&I**
01342 331 700
www.fender.com

Like this? Try this...

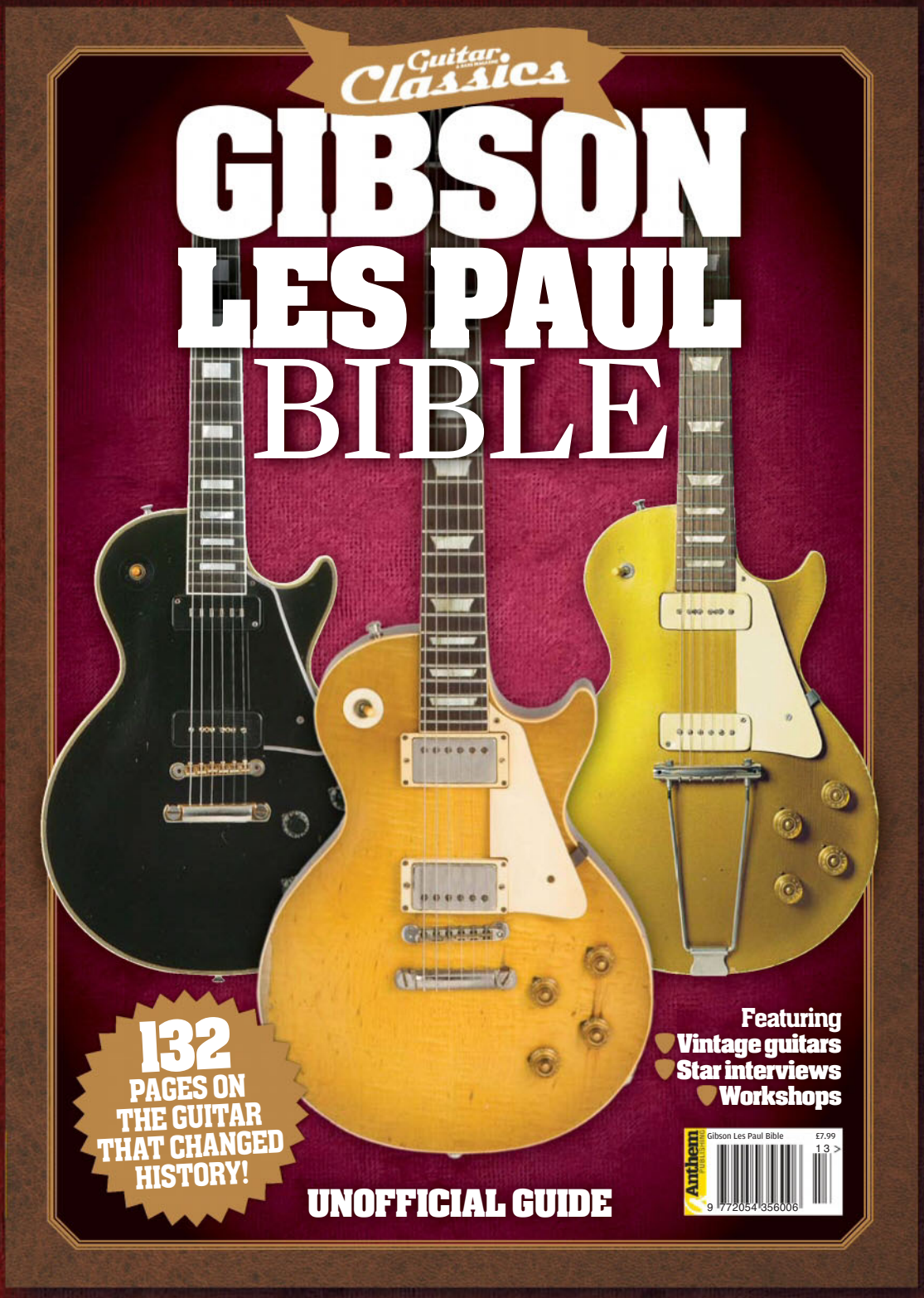
Peavey
Tour TKO 115
400W and not quite as loud as the Fender, but keenly priced and with a nice spread of sounds. A little on the heavy side, though
RRP **£399**

Laney
Richter RB8
With 300W into a single 15" with a defeatable tweeter, the Laney is an easy to use, wallet-friendly package
RRP **£460**

Ampeg
Portaflex PF-350 & PF-115HE cab
Fancy separates? The lowest-powered Class D Ampeg PF head with the PF-115HE cabinet has an Ampeggy-type tone and it looks pretty good too
RRP **£598**

WorldMags.net

FROM THE MAKERS OF Guitar & Bass



ON SALE NOW AT WHSmith

AND OTHER REGULAR STOCKISTS WORLDWIDE

Or buy online at

anthem.subscribeonline.co.uk/Products/guitar-classics

WorldMags.net

WorldMags.net

DIGITECH
Bass Whammy

Why should guitar players have all the fun? The next-generation Bass Whammy offers pitch-shifting, harmonising and more. Review by **Gareth Morgan**

If you had to divide effects into vague categories, you'd most likely label one of them 'colouring' (such as chorus, octave) and another 'shaping' (wah, envelope filter), with fuzz/distortion in another. You'll probably want to 'colour' more often than you 'shape', so we already have something of a hierarchy developing. DigiTech's swanky new Bass Whammy pedal is from the radical arm of the colouring party, being a stompbox that deals in the dark arts of shape-shifting and transmogrification... sorry, we mean pitch-shifting and harmonisation.

The BW comes as a blue-liveried metal box, weighing 1.73kg/3.02lbs and standing 170mm wide (including protruding sockets), 195mm long and 61mm high (taking into account the rubber feet and control knob), so it's bigger than a normal stompbox. A chunky expression pedal with surfer-dude logo and thick rubber foot grip is the main feature, with other controls and indicators to the right.

Aside from chrome stomp switch with red 'on' LED (and more beach-bum graphics), there's a black plastic rotary for selecting pitch shift options, marked by a labelled line of red LED's in the column headed Whammy, from octave below to two above, or a choice of harmonisations, in the Harmony column, from a combined one- and two-octaves up to more sophisticated 5th & 6th up. If you're unsure about intervals, a 4th above C is F, a 5th is G and a 3rd is E, etc;. You get two detune effects, Shallow and Deep, offering the suggested levels of de-tuning. With all of these, the expression pedal toggles between actual pitch slowly or rapidly. A two-way chrome toggle switch puts you in Classic (single note) or Chord (two or more together) mode. Connectivity includes In and Out jack sockets, one for the power supply provided, and a MIDI input for remote selecting of both effect and expression pedal position. We're already imagining whiling away the hours just dive-bombing.

Sounds

The Bass Whammy is one of those FX that you don't need a PhD to use. Take a cursory glance at the manual, plug in and harmonise... or pitch shift. While the higher pitch shifts make you sound like one of the Martians from the old Smash advert (instant mash potato; why?), the detuning settings aren't too synthetic-sounding and, provided you don't need to hear too much detail, offer the possibility of accessing notes below E, or indeed below low B as it tracks remarkably well, for delivering a sub-bass part. The heavy metal-inclined will love this. Pedal 'up' is bypass, 'down' is shift, or depress in stages for changing notes or dive-bombing.

Harmonised sounds are more natural-sounding, although less practical; you'd have to pick your moments, especially as there no minor versions of the 10th and 6th harmony options, and it doesn't track a key (and note that pedal-up selects the harmony indicated by the up arrow, and vice versa). In Chord mode, with two or more notes, pitch-shifting doesn't track below the D string, but the harmoniser offers some lush, pastoral Bill Frisell-like soundscapes. The Detune option is like stereo chorus, super-laden with harmonics and great for bass intros, and various tremolo-like effects can be created by waggling the treadle... but watch out for ankle tendonitis.

Verdict

DigiTech's Bass Whammy is not the pedal you will use most on a gig, but it might be the one you play with the most at home and the one that ignites the creative fires. There are plenty of impractical sounds here but also lots of good stuff, especially when down-shifting, and the Detune option adds a three-dimensional feel. Try the BW through distortion and auto-wah and you'll find an excellent guitar simulation and open up host of new possibilities in the process. Sure, £170 is a fair hit for non-essential kit in hard times, but this is as close to a 'must treat yourself' as you're ever going to get. Great fun... and isn't that important, too?

FINAL SCORE	
DIGITECH BASS WHAMMY	
Build Quality	**19**/20
Usability	**20**/20
Sound	**17**/20
Value for money	**16**/20
Vibe	**18**/20
TOTAL	**90%**

FACTFILE
DigiTech Bass Whammy

DESCRIPTION **Dedicated bass guitar pitch-shifter pedal. Made in China**
RRP **£179**

CONTROLS **Volume, Tone, Sustain, mini toggle switch for three modes (Bass Boost, Norm, Dry). True bypass, 9V p/s (included) only operation**

DIMENSIONS **170mm wide, 195mm high, 61mm deep**
WEIGHT **1.73kg/3.02lbs**

CONTACT **Sound Technology 01462 480 000 www.soundtech.co.uk**

Like this? Try this...

Boss
ME20B
Difficult to think of a stand-alone alternative, so you may need to think multi-FX such as this well-regarded Boss
RRP **£159**

Zoom
B3
Another multi-FX option is this affordable Zoom, which also offers pitch-shifting effects and more
RRP **£129**

DigiTech
BP355
Or for fifty quid more than the Bass Whammy, you could plump for DigiTech's own BP355 multi-FX
RRP **£228**

WorldMags.net

WorldMags.net

HOOKED ON CLASSICS

CHERRY ON THE CAKE

For any kid who ever pressed a nose against a guitar shop window, there's one colour that soars above all others. **Phil Harris** hasn't lost that feeling yet...

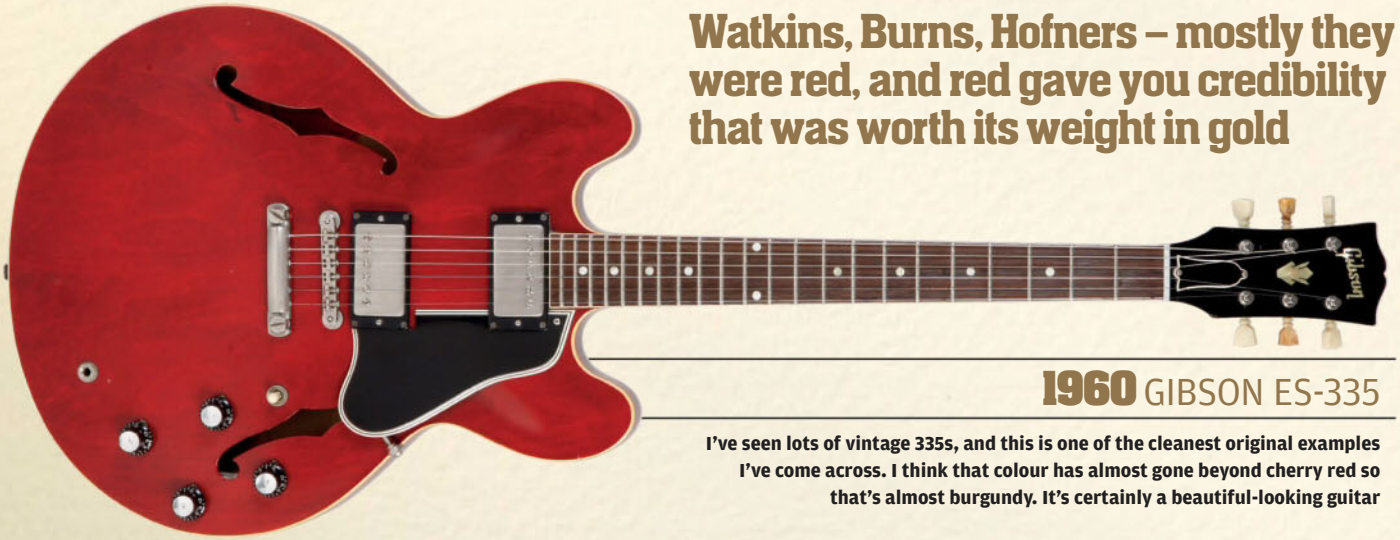
If you've read many of my columns over the years (and a thousand thanks if you have) you might spot that one of my pet phrases is 'if it's a red 'un, it's a good 'un'. I first heard that sentiment from Ray Majors back in 1967, and it was the perfect description of the craze for red that took hold of all the guitar-mad kids – and adults – in my area of south London. In fact, you could say that the love of red spread across the whole of the country as rock'n'roll cemented its hold.

This was a time when most people still couldn't get hold of the likes of top-of-the-line Fenders for neither love nor money (well, we had the love, but none of the money). But we could get hold of guitars by Watkins, Burns, or Hofner – and most of the time they were red. A red guitar gave you a credibility as a guitar player that was worth its weight in gold. People might feel now that the Watkins Rapier was a boat anchor of a guitar, but this was still an era where if you had a Rapier or an electric guitar of any kind, people would want to come around to pay homage to it. Sunbursts weren't that fashionable, and the same could be said for most other colours. Hofner's only real non-red success was the Violin Bass. When Gibson launched the SG range to replace the Les Paul, nearly all of the SGs and EBs were red.

Plenty of guitar players who had guitars finished in other colours decided to climb aboard the red train. I've come across some truly criminal red paintjobs over the years, including those using Dulux paint, and the kind of red used in Airfix models.

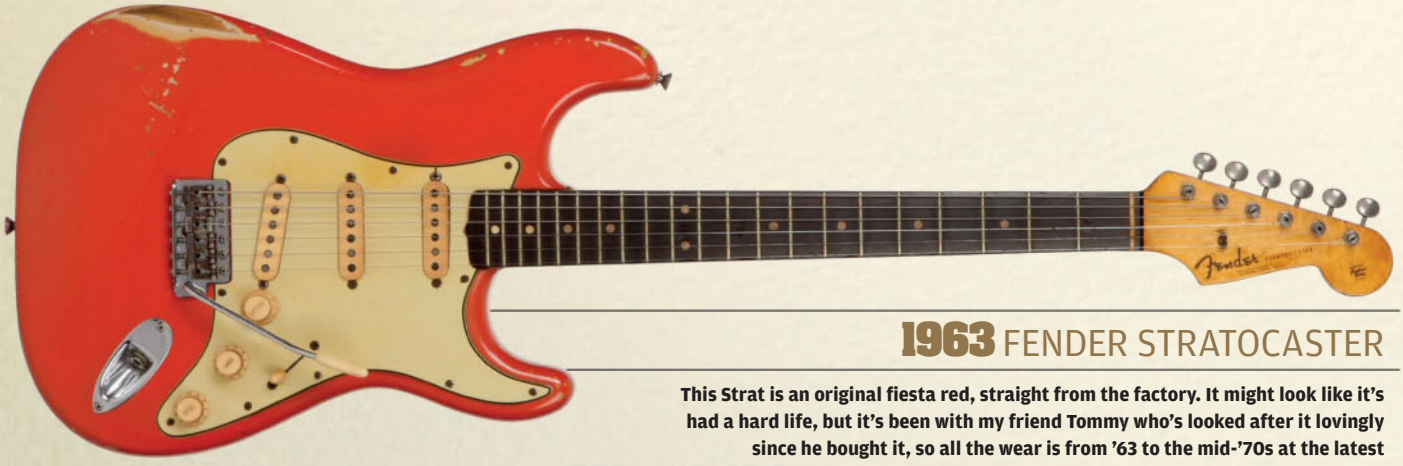
Sometimes, this love of red can translate into prices, so a vintage fiesta red Strat can cost more than a similarly-spec'd sonic blue one. It's a love that I can testify has endured through the ages. I've currently got a Gibson ES-335 in my living room; I look at it like it was in a shop window in the '60s, and it feeds my eyes as much as my ears. Here are some more red lovelies...

Watkins, Burns, Hofners – mostly they were red, and red gave you credibility that was worth its weight in gold



1960 GIBSON ES-335

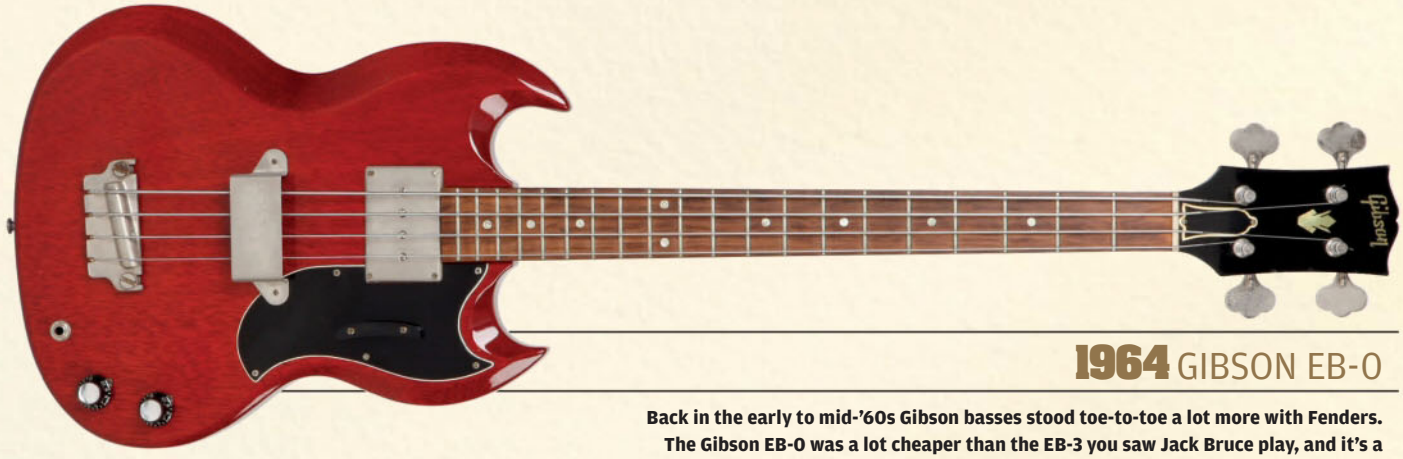
I've seen lots of vintage 335s, and this is one of the cleanest original examples I've come across. I think that colour has almost gone beyond cherry red so that's almost burgundy. It's certainly a beautiful-looking guitar



1963 FENDER STRATOCASTER

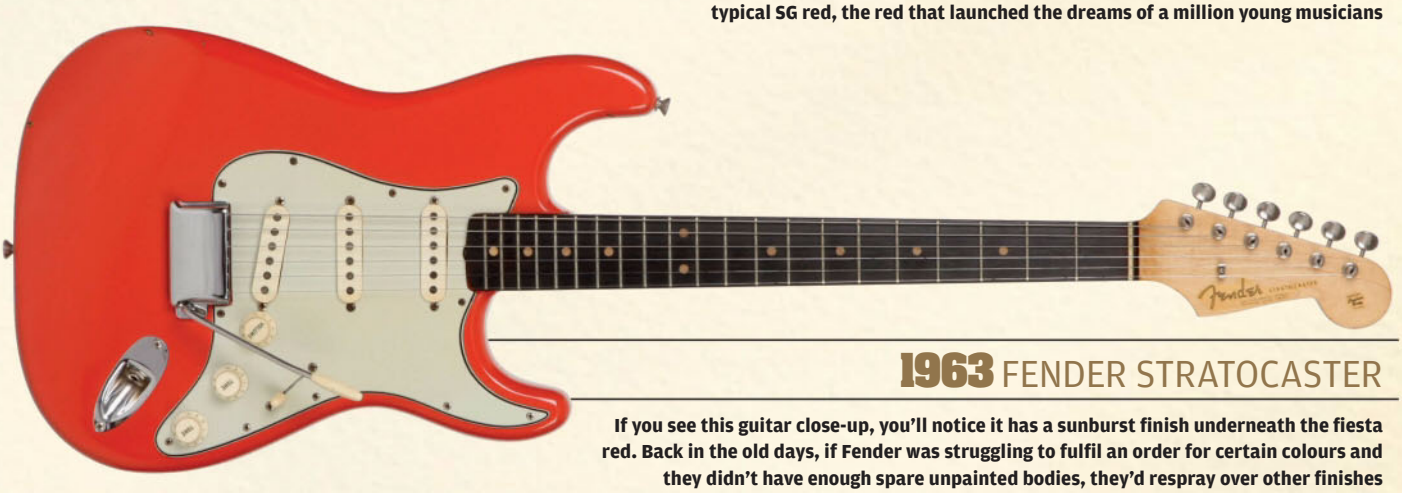
This Strat is an original fiesta red, straight from the factory. It might look like it's had a hard life, but it's been with my friend Tommy who's looked after it lovingly since he bought it, so all the wear is from '63 to the mid-'70s at the latest

WorldMags.net



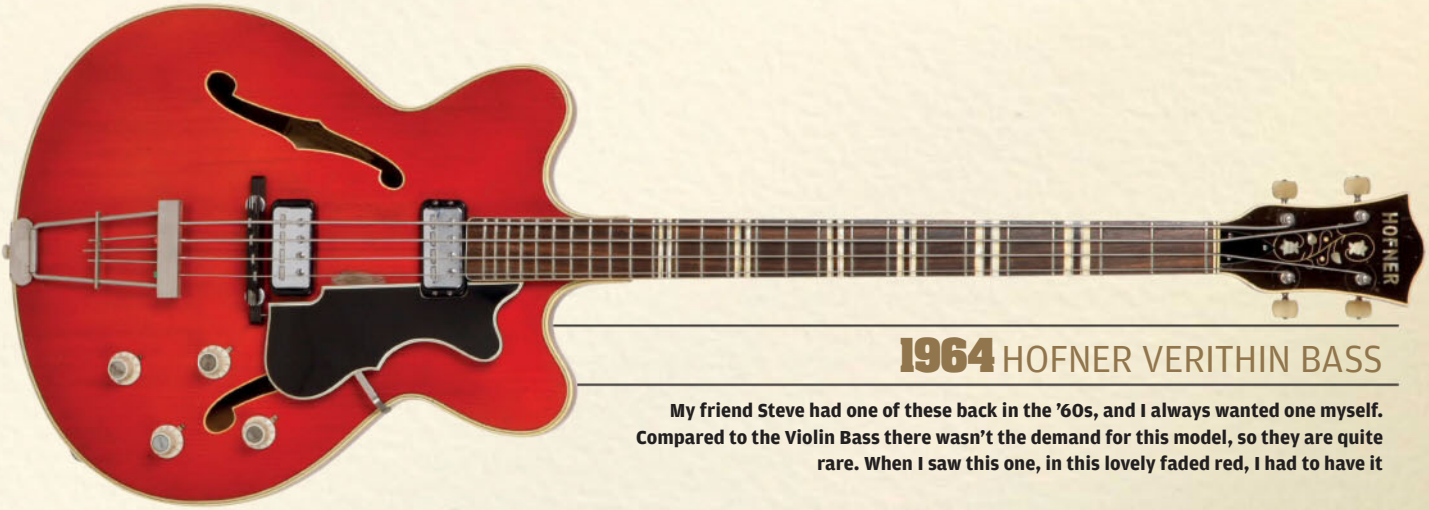
1964 GIBSON EB-0

Back in the early to mid-'60s Gibson basses stood toe-to-toe a lot more with Fenders. The Gibson EB-0 was a lot cheaper than the EB-3 you saw Jack Bruce play, and it's a typical SG red, the red that launched the dreams of a million young musicians



1963 FENDER STRATOCASTER

If you see this guitar close-up, you'll notice it has a sunburst finish underneath the fiesta red. Back in the old days, if Fender was struggling to fulfil an order for certain colours and they didn't have enough spare unpainted bodies, they'd respray over other finishes



1964 HOFNER VERITHIN BASS

My friend Steve had one of these back in the '60s, and I always wanted one myself. Compared to the Violin Bass there wasn't the demand for this model, so they are quite rare. When I saw this one, in this lovely faded red, I had to have it

1966 FENDER MUSTANG

I love this Dakota red, and respect it as more than just a starter guitar. For all you Dannii Minogue fans, we once hired this out to her for a video. Don't ask me which one...

Forever BLUE

From Gibson Firebirds to Les Pauls to thinline semis, from Fender Teles to Strats and Jaguars, from Epiphone archtops to Nationals, Sean Silvester's guitars are all about one thing: delivering classic electric blues sounds. Interview by Lars Mullen

It only takes one glance at the name of Sean Silvester's regular band to know what he's all about: with a moniker like The Bluekings, it's going to be vintage Chicago 12-bars and classic West Coast jive and swinging blues all the way. Travelling between their native West Yorkshire and the rest of the country with stop-offs at shindigs like the Great British R&B Festival, they're all about giving folks a fine time. As for Sean, his assembly of tools of the trade provides ample proof of the massive range of sounds, looks and styles that can fall under the broad banner of 'blues guitar'.

Sean's musical beginnings were slightly inauspicious. 'Looking back to my early days at school it's a wonder I play the guitar or that I'm even interested in music,' he explains. 'Along with my brothers and sisters, I was forced to undergo some very dreary music lessons! As the weekend approached, Friday should have been a day to look forward to... but I started to hate the last day of the week, because I was thinking about those forthcoming piano and violin lessons.

'So at that time, wanting to play any kind of instrument, whatever the genre, didn't really enter my head. Still, I suppose it did give us all a good music grounding, and we've all ended up playing instruments of some kind... and luckily for me, it was the guitar.

'I started playing as a teenager in the late '70s, inspired by guys like Freddie King – who, from day one, was and still is my favourite blues player. I literally wore out my copy of the '74 album *Burglar*, but the later albums were just as good. His sound and his control over the guitar was just the best... he died far too young.'

Sean's approach to finding his guitars is well-honed, and he's long since given up the chance of saving a few quid via the web in favour of trying before he buys, every time. 'I've bought a few guitars off the internet in the past,' he admits, 'but the question is, how do you know that particular guitar is going to be the best of the bunch? You don't. That's why I'm a big fan of music shops. You always know what you are getting, and you can get to pick the actual guitar you want.

'I've bought all my guitars with an eye to how they will work out in a live situation with the band. I've found that what attracts me about a guitar when trying it out in a shop or even at home doesn't always work when the drums and the bass are going.'

As well as being blues-mad, Sean is hugely fond of classic '70s material by such artists as David Bowie and Roxy Music... which leads us neatly onto the first three guitars hauled out for our delectation today. 'I was always mad about the three-pickup red Gibson Firebird that Roxy's Phil Manzanera used to play – it looked so huge and spectacular,' he confesses. 'I've been in love with Firebirds ever since.

'The thing is, though, having owned about four of them, I realise all too well how much of a practical problem the body shape can be. You can't lean them against a wall, or even an amp – you always need to use hanging guitar stands. They're are not the most comfortable guitars to play, either, and they aren't all that well balanced on the shoulder, but I still love them dearly... and for some reason I still seem to have three!

WorldMags.net

Reverse gear: an '89 Firebird V, a green '89 Firebird VII and a recent white Firebird V

Left, a 1954 Gibson Les Paul reissue; right, the real thing

'With the '54 Les Paul, it's nice to own a guitar that's older than me. It's probably in better condition'

'I did once have a red Firebird V, but although I loved Manzanera's red Firebird VII, red isn't actually my favourite colour for a guitar, so I swapped that one on for this '89 model in tobacco sunburst.

'This white one followed shortly afterwards – I saw it in a shop while I was working in the USA. It's only a few years old, and I have it set up with a higher action for slide work.

'The closest I've got to Phil's is this Firebird VII, which is also from 1989 – a three-pickup model finished in seafoam green with gold hardware. I looked closely to the area behind the tailpiece to see if there were any holes filled in as I thought it should have had a vibrato, but Gibson themselves confirmed that this model shipped without one. This colour is similar to one I saw several years ago, but I let that one go as it was very expensive. I always regretted it until I saw this one, which was about half the price of the one I missed. Seafoam green really does it for me, so this Firebird is the joy of joys.

'I don't actually use any of the Firebirds live, but I think the Gibson mini-humbucker is such an underrated pickup. The sound of it is just so pure Firebird... it's the whole character of the guitar. Just listen to Johnny Winter, for example.

'Another one I have with mini-humbuckers is a Les Paul Deluxe goldtop from 1969, the first year that Gibson fitted these pickups to a Les Paul – so it's one of the ones without the volute on the headstock. The pickups are really versatile, and this guitar is just so loud! They have so much detail and punch, yet they're very controllable, and they're ideal for styles from jazz fusion right across to '70s hard rock, like Scott Gorham in Thin Lizzy. This was the first Les Paul I bought and it has just the right amount of wear for a guitar of this age. This one is a great player.

'I'd rather have the versatility of a mini humbucker over a PAF... but they're all very different, of course, which is why they are so good. I have three other goldtops here, and it's odd to see how the finish differs on each model. I have two goldtops with P90s: the darker one on the right is an original '54 complete with the original case, which came from Vintage & Rare in London's Denmark Street. I just think it's nice to own a guitar that's older than me... it's also probably in better condition! I wouldn't dare gig this one – if it got knocked over, I'd weep.

'This other one, with a slightly brighter gold finish, is a Gibson 1954 Les Paul reissue, which is a wonderful guitar in its own right. It's great having an original and a reissue of the same guitar so that you can compare the two. They both have a great sound, actually – the reissue plays well and sings like a bird, but the original '54 feels a lot looser to play and the pickups seem to have a slightly lower output, with a beautiful mellow tone. It's probably an age issue with the woods and the magnets. The P90s work so well on this model, but they do vary a lot from one ↔

A '69 Les Paul Deluxe and a 2005 Les Paul Std goldtop

A pair of Fender Custom Shop Nocaster Thinlines, one with Bigsby

Worthings.net

guitar to another... which is another reason that they're all so good.

'Finally for the goldtop Les Pauls, I have a 2005 fitted with humbuckers that came from the USA. It's one of my latest additions, and the gold finish looks really bright in comparison. I wanted just one classic Les Paul with humbuckers, as I thought it would be rude not to. After a really good set-up, it turned out to be a nice guitar.'

Sean isn't a pure Gibson man, however, and if the situation calls for it then he's more than happy to jump ship. 'I do use a Les Paul here and there in The Bluekings, but if both the guitarists in the band were using a Gibson then we'd have the same sound on each side of the stage, so I'd much rather be the one to change to a Fender,' he says. 'Fenders are really straightforward, easy to fix on the very rare occasions that they break down, you can't hurt them, they always cut through the mix... and they play and sound great.

'For live stuff I've settled these days on three guitars, which include two Fender Nocaster Thinlines – one in tobacco burst and the other in see-through blond. I guess they're a bit of a historical mismatch with the f-holes, but they're very light, wonderful to play, and pretty versatile – and they also look great, with just the right amount of wear on the fingerboards and bodies.

'Fenders are really straightforward and easy to fix on the rare occasions they break down, they play great, and they always cut through the mix'

'They've both got Twisted Tele pickups, which are quite Stratty and a little hotter than normal; the neck units are taller to accommodate the extra windings, but they balance really well with the bridge pickups. I fitted a Bigsby and a Mastery bridge to the sunburst one, and I think it has come out really well. I only wish I could find a seafoam green one so I could do the same mods to that – I'd be in raptures!'

The Bluekings have played at some of the larger blues events around the UK, and at the Colne festival they were approached by a visiting band from the USA who invited them to go over play a string of dates in Nashville. 'Needless to say, we didn't argue the point,' Sean chuckles. 'All the gear was supplied, so we travelled light. We went down really well as a UK blues band in the USA, and we also made sure we saw some great players in the local clubs. You can't be a blues guitarist and not be influenced by the big players. I have so many in mind, such as Stevie Ray Vaughan, and also his brother Jimmie in the Fabulous Thunderbirds... a very classy band.

'Although he wasn't exactly a blues player, Joe Strummer was one of my all-time guitar-playing heroes – what a loss it was when he died. He played, sang and wrote from the heart. I think the Clash were the best band in the world, and I'm still a huge fan. I saw them several times in the late '70s, including at the Rock Against Racism concert.

'As a tribute,I just had to buy one of Joe's signature Fender Teles when they were launched in 2008. I also have a '72 blond Telecaster with a polyester finish that has quite nicely aged over the years. It's a good player, but it's from a period when Teles had a really cutting-edge tone. I think most Teles need a little taming sometimes, but this one with the maple neck and fingerboard is exceptionally bright! It works well with a mellow amp, but crank it up loud through a blackface combo and you'll have the audience running for cover!

'The third "working guitar" is a Fender Eric Clapton Strat with the Fender Lace Sensors. These were designed to keep the noisefloor to a minimum when using overdrive, and ↔

A '72 Tele and a Joe Strummer signature Tele

Fender Clapton Strat and an early/mid '60s Jaguar in sunburst

CALLING ALL USA READERS

Pay just $6.66 an issue

If you're reading Guitar & Bass from the USA, we've got a special offer just for you! Take out a subscription today and pay just $80 for 12 issues.

SUBSCRIBE ONLINE AT

www.imsnews.com/guitarandbass

entering code **USA13**

OR CALL US TOLL FREE ON

800 428 3003

quoting code **USA13**

Guitar & Bass magazine's subscriptions are now handeled in North America by IMS News. Call at local rates, in your hours and pay in US dollars.

WorldMags.net

Left, a Gibson Joe Bonamassa ES-335; right, a '67 ES-345

A recent black Gibson ES-355 and a 1972 Gibson Les Paul Signature

I also really like the boost control on this guitar. I keep it with a fairly high action for slide work, with the vibrato bolted right down, and as it's set up with 16-60 gauge strings I can hit it pretty hard, and they also help a lot for accuracy and sustain when using a slide. I've had this one about 15 years now and have used it pretty extensively.'

In this company, Sean's Fender Jaguar comes as something of a surprise. 'We all know how Leo Fender more or less started with two of the best-known guitars, the Tele and the Strat, and they've passed the test of time and have become today's classics,' he ponders. 'I do sometimes think that some of the other Fender designs are a bit under-par. Jaguars are gaining more popularity now, but they have far too many switches for me... I just want to plug in and go! A lot of pro musicians I know have had the pickup switches disabled so you can't turn them off accidently. It's all there though, the sound and the Fender vibe, and that's why I own one.'

You'll probably have noticed that Sean's guitars are leaning against some very useful-looking amps. 'I have several vintage tweed combos including a Fender Super, plus a brown Pro Amp with a 15" speaker which is a match made in heaven for the Teles, although my number one amp right now is a modern combo in the same vein. This 40W Lazy J combo sounds stunning as a studio or live amp... it just takes it all to the next level.'

'Semi-acoustics are so different to solidbodies and yet they've survived all the trends in music and carved a path from blues to rock to punk'

We're now going to move on from solidbodies towards the many and varied semi-hollow electrics in Sean's collection. 'Semi-acoustics are great, because they're so different from solidbodies, and yet they've survived all the fashions and trends in music and successfully carved a path from blues, to rock, to punk,' he says. 'They're also perfect for when you just fancy a change.

'I was lucky to get hold of this Joe Bonamassa signature ES-335 as it was a very limited run. There's nothing visible to denote it's a signature guitar, which I'm thankful for as I'm not really a fan of that. Gibson did a fine job of replicating his original '61 with the right kind of neck profile, the vintage sunburst finish, and '57 Classic humbuckers with bumblebee caps in the circuitry.

'They also did the VOS treatment on the finish, which does look the part. I like guitars with a little history and a lived-in look, with wear and tear that's naturally acquired over the years. I think some of the Fender relics are okay if the scuffing isn't too obvious; Gibson do some authentic-looking aged guitars from their Custom Shop range, which I personally think is probably a more sensible approach than a heavily distressed look. Overall, I do prefer it over a brand-new model... I'm always so petrified of getting that first inevitable ding in the first few weeks.

'The next guitar is a 1967 Gibson ES-345 in pretty good shape for its age. The 345 came out in the late '50s as an upgrade on the 335, with a six-way Varitone control and parallelogram fingerboard inlays. I've had this one for about 15 years; I don't gig with it that much as it's a bit too vintage, and there are some very nice modern alternatives.

'This black ES-355 is relatively new, and I bought it purely for the eye candy! I think looks fabulous with gold hardware. The Bigsby works really well, and if I took off the scratchplate it would look almost identical to the one Keith Richards plays. I reckon this is one of the best-made modern Gibson guitars.

'I also have an early '70s semi-hollow Les Paul Signature goldtop. With the offset cutaway, it looks rather like a 335 crossed with a Les Paul. It has low impedance pickups that I find sound really flat. There's a rotary phase switch with a choice of 50, 250 and 500 ohms to tune the guitar to a variety of amps. Les Paul, as we know, was a great jazz

Read Guitar & Bass on any device, at any time!

DOWNLOAD YOUR FREE APP TODAY

FREE PREVIEW ISSUE

SINGLE ISSUES JUST £3.99

SUBSCRIBE FOR JUST £16.99

Search *Guitar and Bass* and download your FREE app today

Available on kindle fire | Available on the App Store | Available on the Google play | Available on pocketmags.com

WorldMags.net

'The two Epiphone guitars and the matching amp make a nice little collection... and I love the fact that they all have the same control knobs'

player and I think this is where this guitar works best. I've tried to wind it up with The Bluekings, but I think it's best left clean. If I spend time with this guitar I can get nice mellow, rhythm tones.

'It's a really good guitar to record with too. I've always recorded at home. I started with analogue tape machines in the '80s, and now have a studio using modern technology mixed with older analogue machines. I gets used for all kinds of stuff, from home demos to more serious stuff with university students.

'There have been occasions when I've taken a couple of these Gibson semi-acoustics to gigs instead of the Teles, and while I'm not a complete fan of humbuckers in Les Pauls, I can gig all night with humbuckers in a Gibson semi. It must be the air inside... they sound terrific in a band set up. I don't take a Fender and a Gibson to the same gig, though; I find there's always far too much fiddling needed with the amp settings, as the tone and output are so different.'

The next two archtops take us deeper back into blues history. 'This first one,' Sean beams, 'is an Epiphone Zephyr De Luxe Regent from 1951. I've always wanted one, ever since seeing a guitarist in a jazz band use one ages ago. This one also came from the USA, and it arrived in pretty bad condition. I've had it rewired and refinished, and it's now looking good and playing nicely. I had an accurate replacement scratchplate made in the UK as the original was missing. It sounds very sweet and mellow, this one, both acoustically and plugged in.

'I really like using it through the Epiphone Electar/Zephyr valve combo with its maple veneer cabinet. This amp was introduced in the mid-'40s and it delivers around 30W.

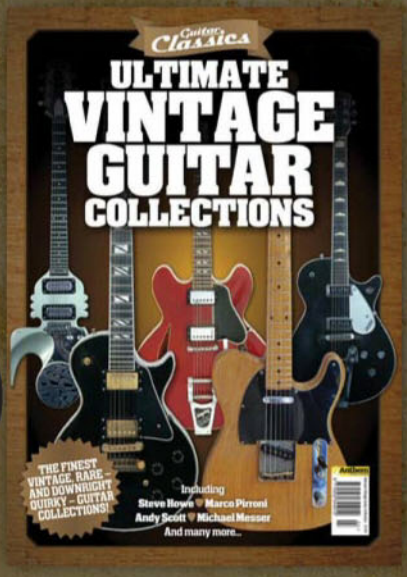
'I bought the amp as a pair with this 1940s Epiphone Electar Coronet archtop. The single pickup is about the size of a house brick and is fitted from the back... what you see from the front is just the tip of the iceberg! Considering this is a fully hollow guitar, the pickup makes it surprisingly heavy. I should imagine the pickup was kind of Epiphone's answer to the Gibson Charlie Christian model, but they put it near the bridge as opposed to up by the neck.

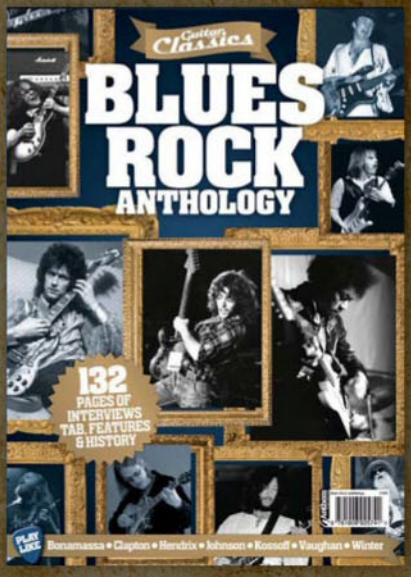
'I also had to have this guitar rewired to get it up and running, and I'm using big strings. That's no problem because it's got a very nice action. It's a lovely old guitar, and rather unusually there's no sign of the binding deteriorating, which often happens with guitars this old, especially if they've been kept in a case for too long. These two Epiphones and the amp make up a nice little collection in their own right... and I love the fact that they all have the same control knobs.'

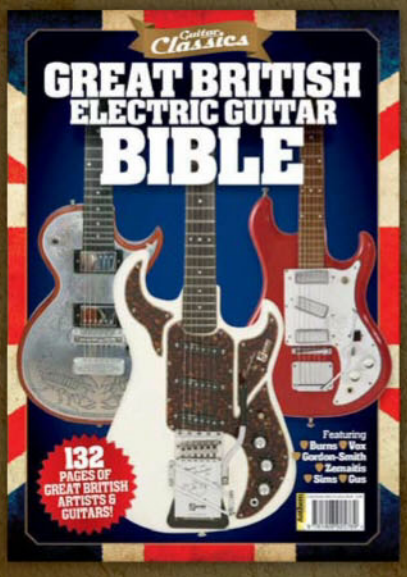
Sean also has a bent for cool-looking and even more unusual guitars. 'This,' he says, pulling out a black electro-resonator guitar, 'is a USA-built Owens Zeta electro-acoustic. It's like a resonator with a modern twist. It's quite a hi-tech guitar; if you peer inside the f-hole you can see a load of electronics which control the magnetic neck pickup and the Zeta-designed biscuit pickup. I thought the shallow single cutaway body looked nice with the black powder coat finish. There's not a lot of info on these out there... I think the company has gone by the wayside. This ↦

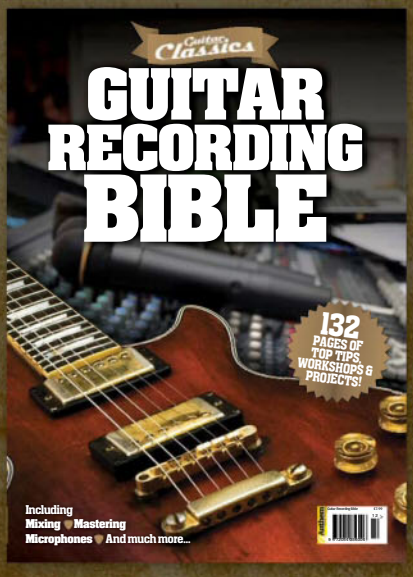
www.WorldMags.net

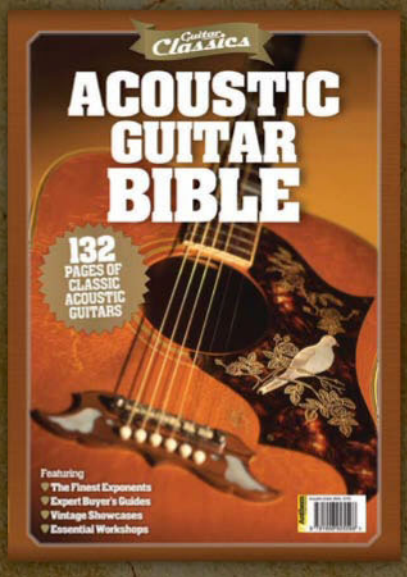
COMPLETE YOUR CLASSICS COLLECTION











ORDER ONLINE AT
anthem.subscribeonline.co.uk/merchandise
Or call 01795 414877

WorldMags.net

was a phenomenally expensive guitar, but I got it for a song.

'Here's another great-looking guitar, a National Studio 66 from the early '60s. It's so art deco! They came in a range of light pastel colours, and this one is finished in pale pink with simulated black body binding, a cool moulded scratchplate and a black seashell-shaped pickup which sounds a little like a big Tele pickup. I've seen a few of these that have faded to a cream colour, but this one is holding its own in the paint department; great guitar.

'I've dabbled live with this National lap steel dating from around the early '50s, but I've found it's tricky to get accuracy and precision as the scale is so short. I can't believe how loud and clear this one is, and it's got so much sustain.

'This '60s Silvertone is part of the "amp in case" set up. It's a nice piece of kit, a lot of fun as well as a piece of history, and both the guitar and amp/case are in good working order. Crank it up to its full five watts and it's instant Jack White – great for edgy blues.

'I think I have enough guitars now, so I'd probably swap them in and out to get a better one if one surfaces, rather than just keep adding. Like a lot of players with a collection, room is always problem, so a while ago I decided to seek an alternative secure home for them, and I try to keep to a rota where I just bring home a couple each week. In a way it works really well as I'm always looking forward to the following week, no matter what pair I have out at the time.

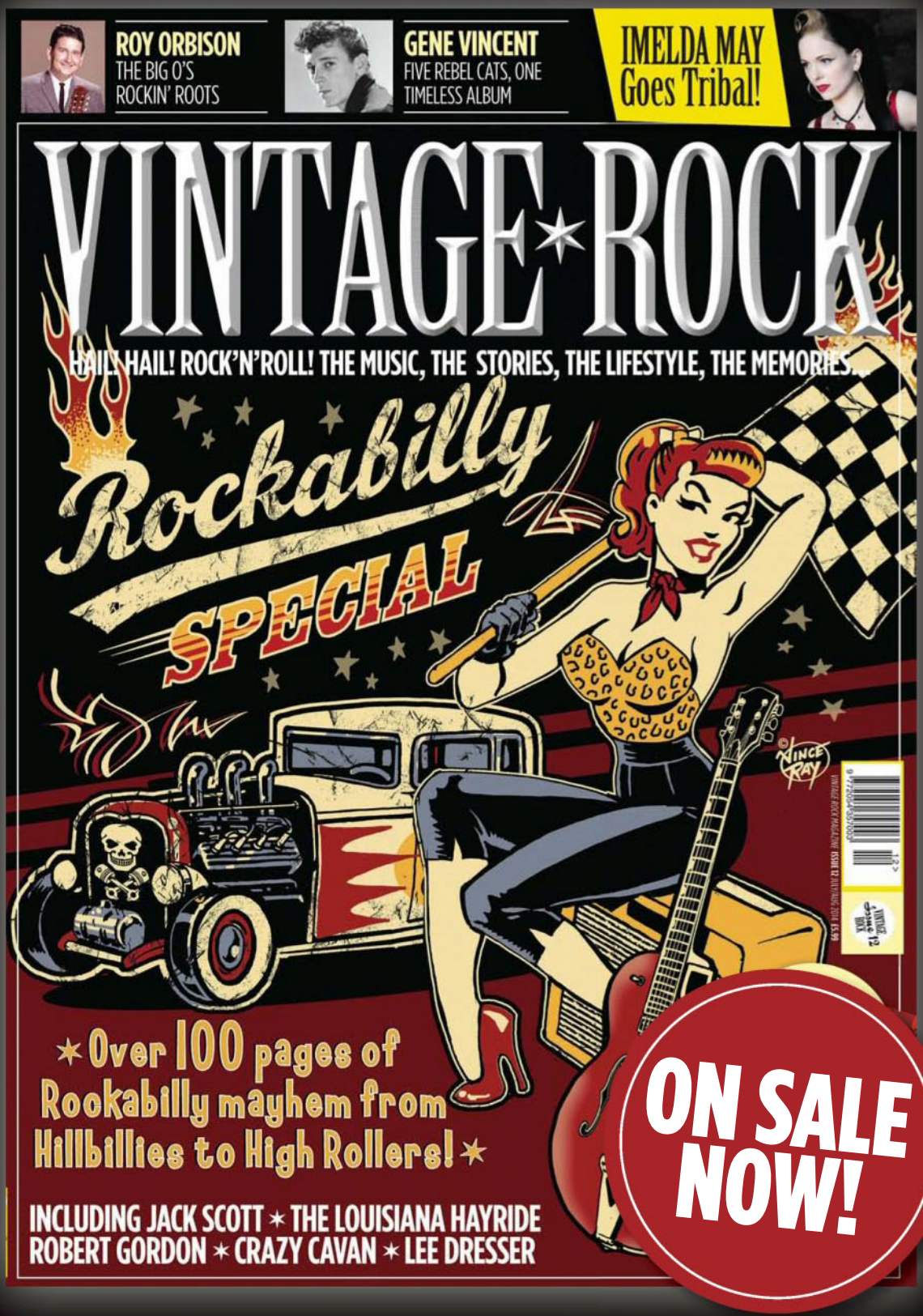
'A lot of these guitars are improving with age. I'm not sure human beings do the same... so I hope my fingers keep going for many years to come so I can continue to play the blues. It's a genre that covers just about every aspect of life, from sad to happy, The Bluekings play the latter... I'm a happy blues player, and I'm loving it.'

Owens Zeta electro resonator and a National Studio 66

A threequarter-scale Silvertone 1448 and a National Chicagoan lap steel in grey pearloid

The lap steel still carries its original 'shield' headplate

WorldMags.net



Available in WH Smith and all good newsagents*

or online at www.vintagerockmag.com

*Also available at Barnes & Noble USA and import stockists worldwide

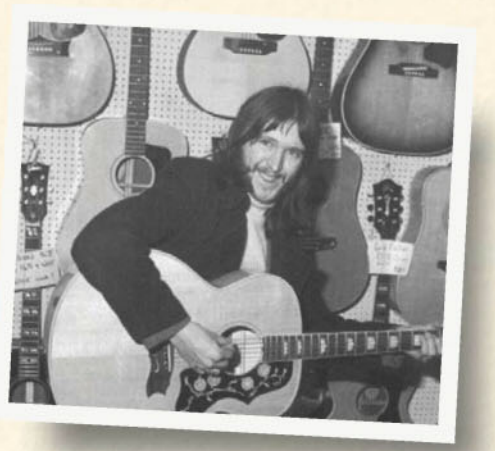
Anthem PUBLISHING FROM THE MAKERS OF *CLASSIC POP* MAGAZINE

WorldMags.net

WorldMags.net

THE BISHOP OF DENMARK STREET

GUITARS GIBSON SHOULD NEVER HAVE MADE



Any guitar maker with a 100-year history is going to drop clangers from time to time. **Sid Bishop** looks at the misses from Michigan...

Gibson have been in the guitar-making business for 120 years. They've made many iconic, trendsetting instruments and have consistently defined benchmarks for the entire industry; that's why Gibsons are without doubt among the most 'collectable' guitars of all. Taking all that into account, you should be charitable and forgive them for having come out with one or two ill-conceived oddities along the way.

Although I'm sure Gibson undoubtedly had the best of intentions and would defend themselves by saying, 'Well, it seemed like a good idea at the time', their history is liberally peppered with instruments that have fared badly, and it's highly likely that at some point you might be tempted to buy one, as we all like to be different now and again. A little word of warning, though – most of these guitars are not easy to put a price on, for several reasons. Firstly, many are not particularly numerous, only having been in production for short periods; secondly, most are not old enough yet to have any real 'vintage' appeal; and thirdly, they are not traded regularly enough to ascertain a fair indication of their marketable value. At the end of the day, if offered one, you will have to be objective, cautious, and pay only what you feel that it's worth to you.

Incidentally, all genuine guitars bearing the Gibson name have only ever been made in the USA. Over the years the company has produced instruments bearing other names. The American-made entry-level Kalamazoo and Cromwell ranges first appeared well before WW2, and there are many other Gibson-built 'house brands' which are not as well-known. There were also some budget-priced Kalamazoo-branded solid six-strings and basses which appeared briefly in the late '60s and early '70s. These were much like a cross between a Gibson Melody Maker and a Fender Musicmaster, and came with particle-board bodies; they weren't especially popular and didn't stick around for very long. By this time it was becoming painfully evident that Gibson didn't have the knack of making cheap guitars well any more, whereas the Japanese of course did, and for this reason Gibson, amongst others, were forced to outsource production to the Far East in order to compete in this cutthroat market. Initially they exported all Epiphone production to Japan in 1969, and in more recent times we were to see their Korean-made Baldwins and the Japanese 'Orville by Gibson' models produced between 1985 and 1995. Even more recently the company have invested

Left to right: the Marauder, endorsed by – yes! – Paul Stanley; Carlos Santana gives good quote for his L-6S; and an Orville by Gibson SG

Gibson undoubtedly had the best of intentions, but their history is liberally peppered with instruments that have fared badly

The Victory was a brave attempt to break into the H/S/H pickup format market, while the heavy sister bass crossed a Thunderbird with a Precision

WorldMags.net

significant resources in their ever-expanding Epiphone range, which now consists of a comprehensive collection of lower-priced reproductions of Gibson favourites, or reissues of original Epiphone models. Purely from an investment standpoint I doubt if any of these will ever become particularly collectable, with the possible exception of certain mid-century off-brand Gibson-made flattops and archtops, although many remain cheap enough to enable anybody to build up a quite impressive spare room full of very useable guitars.

Back to our oddities, the first to come under scrutiny is the Marauder, which featured a bolt-on neck with a double-sided V-shaped headstock. These were made from '74-'80, though since some tweaking was carried out at various points there are a few different versions. They certainly weren't the best-looking Gibsons ever, but they did sell moderately well principally due to their budget price. The S1 was a Marauder variation that had three single-coil pickups.

The L-5S, produced in small numbers from 1972 with one or two still sneaking out of the factory as late as 1982, was their effort to make a solidbody jazz guitar that competed in its appointments with the archtop L-5C. The first two years' production featured low impedance pickups borrowed from the Les Paul Recording, but conventional humbuckers were used after 1974.

Nice idea... but the L-5S it just didn't really stick, probably as the far better-established Les Paul Custom actually did the job just as well. The L-6S was essentially a basic version of this guitar, also introduced in '72, with the same outline but with a thinner slab body. They had two humbuckers but without visible poles and a maple neck, and were the first Gibson guitars to have 24 frets. There was also a cheaper L-6S Deluxe with black plastic pickup covers and a satin finish. An L-6S reissue has recently appeared.

In 1979 Gibson decided to re-launch the Flying V in an updated guise, the Flying V-II. It featured a five-layer sandwich body tarted up with some sculpturing and unique 'boomerang' pickups, although conventional humbuckers were fitted for the final year of manufacture. It was never a good seller, and despite several panic-driven facelifts it died an inevitable death in 1982. Only around 350 V-II's were made.

In 1980 somebody at Gibson thought it would be a really cool idea to make a solidbody version of the ES-335, so along came the 335S – though why anybody would think that this would ever be a good idea totally mystifies me. There were nonetheless three versions, a Standard, a Deluxe and a Custom. They had the same outline as a conventional ES-335, though were understandably somewhat smaller to avoid excessive weight.

L-R: a Corvus III in a particularly compelling orange, an RD Artist, and a Flying V2 with walnut/maple sandwich body and the early 'boomerang' pickups

Photos: From Electric Guitars: The Illustrated Encyclopedia/Balafon

Introduced in 1982 with a bizarre body shape, the Corvus is one Gibson that almost defies description. Completely bonkers

The Standard and Custom survived just for a year or so, the Deluxe limping along until 1983. Rather surprisingly, 2013 witnessed a limited reissue of this totally unnecessary and rather dull-looking guitar.

The Corvus was introduced in 1982, made for two years, then dropped due to poor sales. There were three model variations, and a fixed neck version called a Futura. With its bizarre body shape it's one Gibson that almost defies adequate description, although the term 'can opener' has been used. Completely bonkers.

The Victory guitar and Victory bass were Gibson's attempt to capture a specific sector of the market that they felt was being lost to Fender, so they came up with this rather 'Stratty' looking guitar in 1981. There were two guitar models, neither greeted with much enthusiasm, and production appears to have dwindled away by 1984. They actually work well and sound pretty good too, but have a look that only a mother could love. Claims of 'collectability' are a trifle premature.

The RD (for Research and Development) series were introduced in 1977, and one version persisted until 1982. It rather resembled a rounded-off reverse Firebird, and unusually for Gibson had a 25.5" scale ↦

L-R: a Gibson Challenger 2, a Dusk Tiger, an Eye guitar and the already-notorious Firebird X

length. There were three models, the Artist, the Custom and the Standard, the first two having active onboard Moog circuitry, the Standard being passive. The RDs have been reissued a couple of times in recent years. In my humble opinion they are ugly, ungainly, heavy and a bit of a handful. They do have legions of fans, though, so what would I know?

The Challenger was a single-cutaway guitar available just from 1983 to 1985, with a bolt-on neck and aimed squarely at the student market. There was a single-pickup Challenger 1 and a twin-pickup Challenger 2, plus a triple single-coil version designated Challenger 3. These were allegedly made simply in an effort to use up crates of leftover Marauder parts following the ditching of that model. They look cheap, and indeed were, but potentially could sound good and play very nicely with a little patience.

The Sonex was Gibson's answer to the increasing difficulty of sourcing timbers, a conundrum that rumbles on to this day. All guitar makers were, and are, very concerned about the long-term timber supply problem, and some were experimenting with alternative materials, such as plastic (Ovation, Steinberger, Ampeg and briefly Peavey), or aluminium (Travis Bean, Veleno, Kramer and the Tokai Talbo) and even fibreglass (Airline and Valco). Following ongoing research in this field, we are now able to add carbon fibre to the list.

Gibson's solution, the Sonex, appeared in 1980, and was in production for four years. The single-cutaway Les Paul Special-style body was formed from a synthetic material grandly named 'Resonwood', moulded around a real wood core. This guitar superseded the Marauders and S1's, and was made in four varieties. Despite its affordable price, it was not a great success. I once owned a Sonex for a couple of years, and I have to confess that its playability made it one of the better guitars that I've ever bought. The major problem was that it looked like my little brother had knocked it together for his school project.

While none of these Norlin-era guitars (1969-1986) will ever represent the peak of the guitar makers art, they may unexpectedly be hidden gems, albeit not very sexy ones, so buy any of them if you want to. Most are likely to be relatively cheap, but don't gamble on their values soaring sky-high over the next decade or two... or even three.

Now in their post-Norlin years, Gibson still occasionally produce what might justifiably be termed an 'oddity'. Looking back over the past 25 years or so there are several obvious candidates, but two in particular have attracted my attention: the Eye guitar and the Dusk Tiger.

I'm aware that the company's products need to evolve for the 21st century and not be fossilised forever, but why do they all have to be so ugly?

The Eye guitar looks rather like an elongated SG, available just in fire engine red, and has a white pickguard with cute red pickup covers. Just 350 were produced in 2009. Beauty is in the eye of the beholder, but it has been called by some the ugliest Gibson ever. To me it looks like a Fisher-Price 'My First Guitar'.

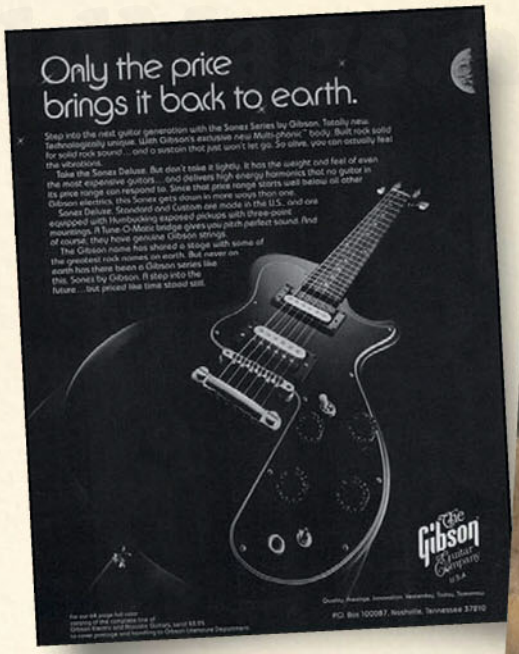
The Dusk Tiger emerged in 2010 in an edition of 1000, a Les Paul outline guitar but with a very different look and some tricky built-in electronic wizardry far too complex to describe fully here. It appears to have evolved from the gremlin-ridden limited-edition Dark Fire of 2008. The Dusk Tiger is the latest of Gibson's several attempts to build what they would like to promote as a state-of-the-art 'space-age' guitar incorporating onboard effects and aimed at a sector of the guitar-playing public who happen to be computer-savvy. All have failed to make much impact thus far – and don't even get me started on the Firebird X.

I'm well aware that the company's products need to advance and evolve for the 21st century, and not be fossilised forever in the amber of the '50s and '60s; I get that, I really do... but why do they all have to be so ugly (although I might momentarily soften my stance and concede that their latest LPX is a bit more attractive, and even that Dark Fire didn't actually look too bad). However, why would I ever want a guitar with a FireWire interface (whatever the hell that is) or a USB connector so I can download upgraded parameters from their website? Oh, dear... I just want to get plugged in and grind out some blues. There is somebody employed at Gibson who is obviously convinced that this particular path of guitar evolution is the one to take in the years that lie ahead. Will

somebody please find out who this guy is and find him a job at Burger King before he does more damage?

As these guitars are still comparatively new, only time will tell if they will ever become collectible or not, and for the time they simply trade as just secondhand guitars. Not many have been made, a fact which may in due course enhance their desirability, but to buy one now with any future value in mind, well... I personally wouldn't take that gamble, and would far rather spend my money on something safer– a 335, or an SG Standard, or in fact pretty much anything else.

There are also understandable concerns regarding just how well all these high-tech electronic components will survive as the years roll by, and if by chance they don't, how practical it will be to have them repaired. If your grandchildren happen to buy one of these in 2050, they then might be the proud owners of a vintage guitar which doesn't work, and is never likely to unless they were to have all the electronics stripped out and replaced. The structure of the instrument is certain to be more robust than all its electronic widgets – for after all, you can still pick up a 1952 Les Paul goldtop, take it on stage and play it, without ever needing to connect it to a laptop.



Right, a Sonex 180 Deluxe: 'A step into the future... yet priced like time stood still', intoned Gibson

The very last thing I intend is for this article to be interpreted as some kind of anti-Gibson rant. It isn't, as these can be few people love a fine Gibson guitar more than I do. The company has made many great guitars over the past 30 or 40 years, they continue to do so, and I truly think that – to give just one example – the new Midtown Kalamazoo, a very affordable modern take on the old Byrdland, is a stroke of genius.

MISSED AN ISSUE?
COMPLETE YOUR COLLECTION

ORDER BACK-ISSUES ONLINE AT
https://anthem.subscribeonline.co.uk/back-issues
OR CALL 01795 414877

SUBSCRIBE TO Guitar & Bass GAPSTRING

Yes! I would like to subscribe to *Guitar & Bass*

☐ **UK Direct Debit – Just £8.20 every 3 issues – saving 35%** BEST BUY
Plus free strings and free digital subscription
(Please complete the form below)

☐ **I would like to buy a gift subscription** (please fill out recipient's details on a separate sheet of paper)

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY TO PAY DIRECT DEBIT

DIRECT Debit

Originator's Identification Number
8 3 7 1 8 1

1 Name of your Bank or Building Society

2 Name of account holder(s)

3 Branch sort code ☐☐☐☐☐☐

4 Account number ☐☐☐☐☐☐☐☐

5 Instruction to your Bank/Building Society Please pay Anthem Publishing Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Anthem Publishing and if so, details will be passed electronically to my Bank or Building Society.

Signature(s) Date

YOUR DETAILS

Title Forename Surname

Email address **

Address

Postcode Country

Tel no. (inc.STD)

Mobile**

OTHER PAYMENT METHODS

☐ **UK credit/debit card - £35.70 for 12 issues – saving 30%**
PLUS free strings and free digital subscription

☐ **Europe credit/debit card - £44.95 for 12 issues**

☐ **Rest of World credit/debit card - £54.95 for 12 issues**

☐ **USA/Canada credit/debit card - $80 for 12 issues**

PLEASE DEBIT MY CARD

☐ Visa ☐ Mastercard ☐ Maestro ☐ American Express

Card no ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐

Valid from ☐☐ ☐☐ Expiry date ☐☐ ☐☐ Issue no ☐☐

Signature(s) Date

☐ **I enclose a cheque made payable to Anthem Publishing Ltd for £_____**

SEND YOUR COMPLETED FORM TO
Anthem Publishing Ltd, Freepost RRBS-LRRG-CTBJ, 800 Guillat Avenue, Kent Science Park, Sittingbourne ME9 8GU No stamp required

Code **GAPSTRING** Offer ends **31 August 2014**

*Free gift is available to UK orders only. Gifts are subject to availability. We reserve the right to substitute this gift with an alternative of similar value. Your subscription will start with the next available issue.

+Details of how to access your free digital subscription will be sent to you with acknowledgement of your subscription order.

**Please enter this information so that Anthem Publishing Ltd, publisher of Guitar & Bass can keep you informed of newsletters, special offers and promotions via email or free text messages. You may unsubscribe from these messages at any time.

Anthem Publishing Ltd may contact you with details of our products and services or to undertake research. Please tick here if you prefer not to receive such information by post ☐ phone ☐. We occasionally pass your details on to carefully selected companies whose products and services we feel may be of interest to you. Please tick here if you prefer not to receive such information by post ☐ phone ☐

3 EASY WAYS TO SUBSCRIBE

ORDER ONLINE AT

ANTHEM.SUBSCRIBEONLINE.CO.UK/GUITARANDBASS
USE CODE GAPSTRING

0844 322 1291

(overseas readers please call +44 (0)1795 592 848)
QUOTE CODE GAPSTRING

COMPLETE THE FORM OPPOSITE

Mags.net

SUBSCRIBE TO Guitar & Bass

Try The New Elixir® HD Light Strings For Free

Plus SAVE 35% when you subscribe today

YOUR FREE GIFT:
These fantastic new Elixir HD Light acoustic strings come in .013-.053 gauge and have a bolder high end and fuller low end with a balanced voice across all the strings. Subscribe to *Guitar & Bass* today and **we'll send you a pack to try – absolutely free!** Plus, you will **save a huge 35%** on the magazine shop price and get a **free digital subscription package** so you can read *Guitar & Bass* on the go!

YOUR FANTASTIC SUBSCRIPTION OFFER:

- **FREE Elixir HD Light .013-.053 acoustic strings***
- **Save 35% on the shop price***
- **Just £8.20 every 3 issues by Direct Debit**
- **FREE UK delivery direct to your door**

WorldMags.net

WorldMags.net

GUITAR TECHNIQUES
WORKSHOP

Living The High Life

After last month's introduction we continue our adventure into African guitar with some tips on the art of playing amponsah-style, and much, much more...

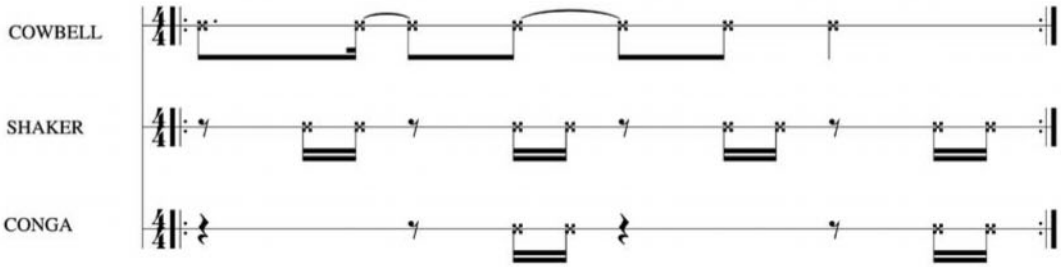
Before we start, we should explain what 'highlife' music is. 'Highlife' is a generic name for various types of dance music from west Africa; essentially, though, it is the music created when west African musicians used the instruments provided by their colonial bosses to play indigenous music,instead of the European waltzes, foxtrots and other expatriate music.

Amponsah-style guitar – created by the itinerant seamen of Liberia – is central to highlife music. Even the intricate guitar melodies that characterise the Congolese 'soukous' style of African popular music contain at least one guitarist playing amponsah groups – as does Paul Simon on his *Rhythm Of The Saints* album.

1 BASIC RHYTHM

4/4 TIME

Exercise 1 is the basic rhythm we're going to use. It cannot be emphasised too much just how crucial the rhythm is to playing this kind of music properly, so make sure you get it right under your skin. Make sure the tempo is comfortable, too; anything from 100-120 bpm will be fine.



2 ADDING THE MELODY

4/4 TIME

Exercise 2 is the melody from the song *Yaa Amponsah*, which is a story about a young, newly married bride. As before, record the melody and rhythm track to play along to.

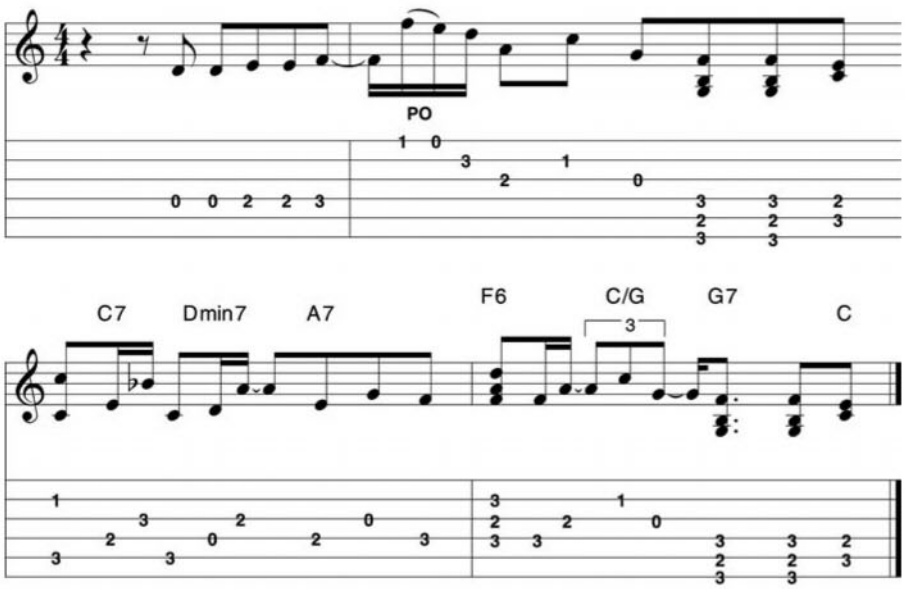
On a side note, this is a good time to bring up the subject of polyrhythms – which is essentially the use of different rhythms played simultaneously. A simple example is the triplet – three notes where usually (and everywhere else) there would be two. Tap the two and the three together and you've got it down to a tee. Polyrhythms are very common in West African music.

WorldMags.net

3 TYPICAL GROOVE

4/4 TIME

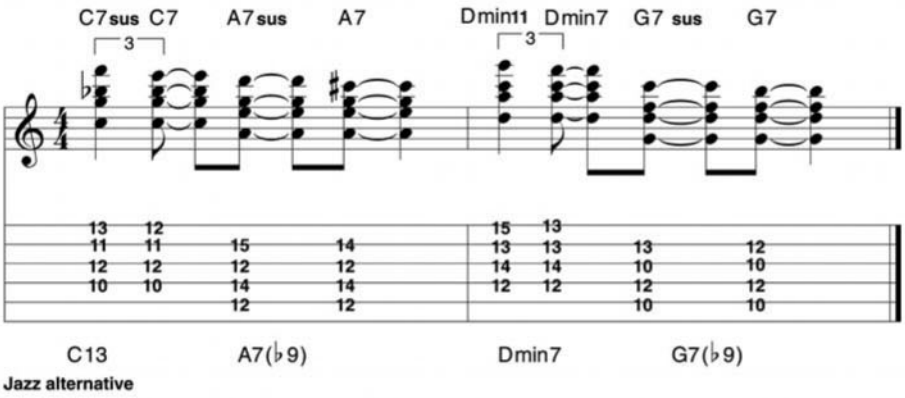
Exercise 3 is a typical amponsah guitar part. Practice it with your rhythm section slowly at first, gradually building up the tempo until you can reach 120 bpm comfortably. Essentially it's a fingerstyle or two-fingers-and-plectrum groove, because some of the voicings are unplayable with a plectrum alone. In Africa, because of the dominant influence of the kora and the nyatiti (another lute-style instrument), the two-finger picking style is predominant, but feel free to use whatever is comfortable. Bear in mind that the chord symbols are just a guide; to get the flavour, use these exact inversions. Various variations of this progression have spawned a thousand songs all over west Africa and beyond; just ask Brian Eno or Mick Fleetwood. It's also related to calypso and it plays a crucial part in the ongoing cross-fertilisation of grooves between Africa, Europe and the Caribbean.



4 HIGHLIFE JAZZ

4/4 TIME

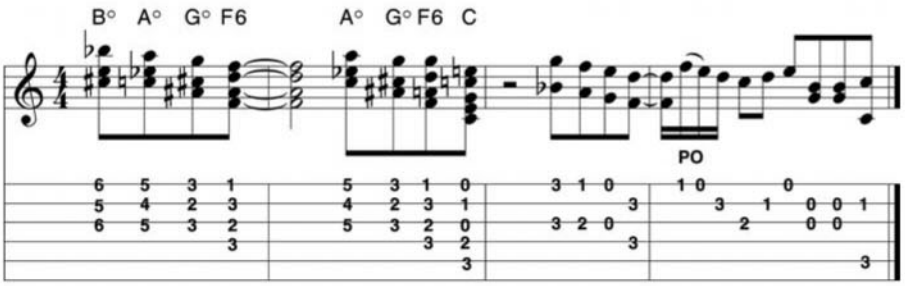
Exercise 4 is a rhythm lick using the seven sustained and seventh chords. Here, though, with the more complex chords written underneath as a jazzier variation, we're moving into the area of highlife big bands and highlife jazz – yet the essence of amponsah is retained in the melody lines, the rhythm and the bassline. Use a snappy semi-muted plectrum style to make the rhythms come alive. When you have mastered it, practice it alternately with Exercise 3.



5 CLASSIC PHRASE

4/4 TIME

Exercise 5 is a typical amponsah phrase used by local guitarists; the sound of the diminished chord is very reminiscent of the tonality of several indigenous harmonies, and that's why it's used. This exercise is really quite simple. Start with the diminished triad and just move the shape down the fretboard, retaining the fingering until you hit the F6 chord and C. The following phrases are sixth diads, much as you'd find at the beginning of *Soul Man* by Sam and Dave.



6 AMPONSAH BASSLINES

4/4 TIME

Finally, Exercise 6 will give you an impression of how an amponsah bassline goes. Note the syncopation and polyrhythms against the guitar. As always, practice until you really feel it, when you don't need to think of the notes, the bars, or the phrases. This is called the 'adakamu' style as it's traditionally adapted from the phrasing of the square box bass drum, and adakamu means 'box'.

WorldMags.net

DRILLS FOR THRILLS

Fingering Frenzy

Stretches and pull-offs. These are things that go together well...

Following on from last month's rather epic *Boot Camp*, here's a couple of variations on the theme. First, we need to bravely tackle the mountain that is Exercise 1, and this one introduces considerable fretting hand stretches, so it's really only applicable higher up the fretboard, and it works best with the first position blues scale pattern. Besides being a useful technique exercise for working on slurs, it can also sound highly impressive in solos. Exercise 2, meanwhile, can be expanded to all the positions of the blues scale, just like last month's pattern, and adds another pull-off to the basic four-note pattern, further testing one's slurring technique. As in last month's *Boot Camp*, start slowly for both exercises then gradually build up to speed. For example, start off at a metronome speed of crotchet = 60, and ultimately aim to hit the rate of crotchet = 160.

1 STRETCH MARKS

4/4 TIME

This starts with the basic pattern borrowed from last month using the first position E blues scale up at the 12th fret. As indicated above the music notation, the first note is plucked with a downstroke with the plectrum, followed by a hammer-on and then a pull-off, then a note on the second string plucked with an upstroke. 'Sim' is short for 'simile', of course, which means 'continue in a similar manner'.

The first four-note pattern is repeated but with the higher of the two notes on the upper string substituted by the next higher note in the scale, so the pattern to repeat consists of eight notes (relax... you'll probably understand it better once you've played it). The pattern of eight notes is to be played four times, as indicated by 'x4'. Caution: as you proceed onto the lower strings, the stretches in the second half of each pattern become more demanding – so, as ever, make sure you're properly warmed up before diving in.

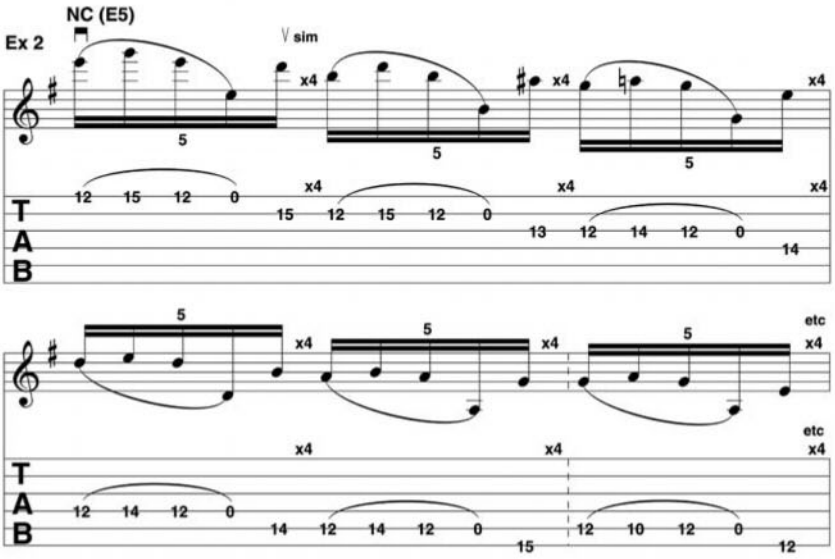
2 PULL-OFF EXERCISE

4/4 TIME

This fiendishly clever thing changes the four semiquaver groupings from previous exercises into a quintuplet, or a group of five semiquavers. This is done by pulling off to an open string as the fourth note of each five-note grouping. Make sure all the notes are equal in volume and that the quintuplet is played evenly, with all the notes lasting for the same length of time.

The pull-off on the top string is straightforward, but greater care is needed when pulling-off on the second and lower strings to make sure you don't sound the adjacent higher string. For example, when pulling-off from the second string in the second quintuplet grouping, make sure the pull-off doesn't sound the top string.

The pattern starts with the first position E blues scale at the 12th fret, moving from the top two strings to the bottom two strings. Then, after the broken bar line, it moves down the fretboard to the fifth position blues scale. 'Etc' means carry on in a similar manner to the final pattern in last month's *Boot Camp*, working through the different positions of the blues scale all the way down the fretboard until you reach the second position E blues scale in the lower region of the fretboard. It's a very worthwhile workout.



CODAMUSIC

www.coda-music.com

Gibson

Gibson Slash Vermillion Les Paul, now only £1749

In 2014 Gibson celebrate their 120th birthday. To celebrate this anniversary they are releasing a range of guitars for 1 year only. Great selection in stock, prices start from only £469

B3

Great selection of B3 guitars in stock

B3 Fire SL Light Tobacco or Tiger Eye £2850
B3 Pheonix Driftwood, Surf Green, Black & Tan or Trans Honey £2499

Full range of Visual Sound pedals now in stock, from the great priced multi power supply at £39 up to the Double Delay at £224.99. Come into either store to check them out.

Fender

We always carry a great selection Fender & Squier guitars, basses & amps. Amazing selection of American Standard Series guitars & basses in stock. It's been 60 years since Fender introduced the Stratocaster. Full range of 60th Anniversary guitars now in stock. Prices start from £364

Koll Troubadour II in Fiesta Red or Olympic White £1799.
Koll Troubadour ST Namm 2014 Show Guitar Surf Green £2099.

Xotic Effects

California, USA

Xotic Effects Pedals from California are quickly becoming a staple for pro pedal boards all over the world! It really isn't hard to see why people are choosing these gorgeous sounding pedals...we think they are amazing! Hear them and you WILL buy one!!

Two-Rock

Two-Rock are incredible sounding, hand built boutique guitar amps, made in Rohnert Park, California. Two Rock Bi Onyx Head, Two Rock Studio Pro Plus Heads & Combos, Two Rock Sensor Heads & Combos. **Huge selection in stock, from £999. New Two Rock Crystal models just released. Prices start at £2299.New Two Rock Bi-Onyx 40 just released. Prices start at £2559**

Collings GUITARS

Amazing selection of Collings Acoustic & Electric guitars in stock at our Stevenage store.

BadCat

Bad Cat have streamlined their range of amps for 2014. 2014 spec Black Cat, Hot Cat & Cub IIIheads and combos, all on order. 2014 Bad Cat Siamese pedal £149. Unleash £349

fano guitars

The only place in the UK to see Fano guitars. Currently in stock..GF6's in Pelham blue, candy apple orange, faded tea burst, black over inca silver, amber burst TC6's, black & tan, faded tea burst, SP6's roundup orange, butterscotch blonde, JM6's, faded tea burst, sea foam green, vintage cream, Pelham blue, RB6's bull black, Cadillac green.

K-Line

Nice fresh shipment of K Line guitars now in stock, including:
San Bernadino Sonic Blue
San Bernadino Oly White
Texola Dakota Red
Springfield 3 Tone Sunburst
Springfield Vintage White
Plus many more, please call

Tone King

Effective immediately, the Tone King Majesty has been renamed the Tone King Royalist. We have a limited number of Majesty's in stock, don't miss the chance to get one of these now hugely collectable amps. Combo's start at £1899. Tone King Royalist's are on order & are due soon.

100's of secondhand guitars, amps & pedals in stock, see www.coda-music.com for an up to date list.

We buy secondhand guitars - bring yours in for a quote & try something new at the same time

Fender CUSTOM SHOP

WHEN YOU'RE READY A Custom Shop guitar embodies everything Fender has learned over 60 years of building the world's most revered electric solidbodies. The finest materials, all the right details, hand built in Corona, California – it's the guitar of your dreams, realised.

WE HAVE THE GUITAR FOR YOU Coda Music is Europe's biggest and best Fender Custom Shop dealer, so whether you want a perfect New Old Stock, vintage-correct model, or the heaviest of Heavy Relics with a raft of custom playability tweaks, you'll find it here and with over 100 in stock in one store you won't find a better selection anywhere.

UNIQUE TO US, UNIQUE TO YOU Our extensive in-store stock includes many custom ordered guitars, built to our own exacting specs after years of buying, selling and playing these fabulous instruments.

CAN WE BUILD IT? Yes we can! If you have that extra special something in mind, we can work with you to make it a reality. Custom orders can be ready in a matter of months and cost less than you might think – call us, email us or drop in to discuss your perfect combination of features.

Magnatone

First shipment now in stock. Prices start from £1275

Est. in 1937 Magnatone became famous for producing amps for steel guitars. In the 1950's Magnatone began to produce amps for the electric guitar market, their artist roster including Buddy Holly. These classic amps featured tube driven reverb and true pitch-shifting vibrato, unlike other american amps using tremolo circuits and NOT true vibrato. Professional guitarists have searched far and wide for original examples of these highly prized amps but the search could be over!!.... Magnatone is back!!!!!!!

Carr

Great selection of models and finishes, Europe's number one Carr amp dealer. Carr Skylark now in stock, prices start at £1999.

Fulltone

Fulltone boutique hand built pedals are all made and tested in California USA and offer guitarists the best components, build quality and, most importantly, tone you could imagine! There aint no-one worth mentioning that don't own a Fulltone!!!!

Lowden guitars are made under direct supervision by George Lowden in his hometown in Downpatrick, N Ireland.

Lowden GUITARS

The integrity and passion – recently described as "Olympic guitar making" - which goes into each and every Lowden guitar, has never been stronger. Coda Music in Stevenage has a great selection of Lowden guitars always in stock. Come into the shop or see them on our website. New Wee Lowden and Pierre Bensusan Old Lady on order. New 40th Anniversary models on order including: Wee Lowden 38 Brazilian Rosewood, Wee lowden 35 Indian Rosewood & F38C Brazilian Rosewood.

51a High Street, Stevenage, Herts, SG1 3AH t: 01438 350 815 e: stevenage@coda-music.co.uk
7 Guildford Street, Luton, Beds, LU1 2NQ t: 01582 725 625 e: luton@coda-music.com

Instant decision 9 months 0% finance
available on all new products over £300 on our website

WANTED

DEAD OR ALIVE

CASH REWARD

OLD AND VINTAGE GUITARS & EQUIPMENT BOUGHT, SOLD AND TRADED

IF CAPTURED, PLEASE DELIVER TO:

OLD HAT GUITARS
47 East Street, Horncastle,
Lincolnshire, LN9 6AA
Tel: 01507 525327
07850 802 219
www.oldhatguitars.com

Picato

MUSICIANSSTRINGS

THE VAMPS

Picato Electric and Bass Strings

www.picato.co.uk

Handmade in the UK

HOT ROX UK

Supplying Musicians and the Music Industry WorldWide

1000's of Effects Pedals/Guitars
Amp Service / Repairs / Mods
In House Re-Valves and Bias
Guitar Care & Accessories

Hot Rox UK
Unit 6, Millview Court
Newark Street
Nottingham NG2 4PS
Tel: 0115 9873163

CIOKS POWER SUPPLIES

The cutting edge of professional power supplies. Get the best performance and realiability from CIOKS

TUBE AMP DOCTOR

Highly tuned and matched tubes. TAD offer a wide selection of valves and accessories
Check our online store

JENSEN

JENSEN & SICA Speakers

Used by Fender, Ashdown, Cornell and many others. From warm Alnico to Rockin edge Blues & Rock tones. See raving review on the 'Blackbirds'.

Check our online store for more info
Trade enquiries welcome

www.hotroxuk.com

Valves are tested in house on custome testers by hand
CREAM OF THE CROP FROM HOTROX
NO HYPE - NO ADDED CHARGES

Amp Valve Kits
Full Warranty
Safely Packed
Insured in transit
Supply to Trade & Retail

Tungsol
Genalex
Gold Lion
Electro Harmonix
Fender
TAD
Groove Tubes
Mesa Boogie
Sovtek
JJ
Svetlana

VALVE TESTER

Valve Health Check
Tests a Wide Range of Faults
Extremely Simply To Use
Automatic and Portable

Great for Testing
New and old Valves
Easy to Use

For Orders or Help and Advice
CALL: 0115 9873163

Free Parking Nottingham

Ship Next Day WorldWide
All Orders Insured
Track Online
Create Wish List

DISCOUNT CODE
For Guitarist Readers
BLOWOUT13
(Enter on Checkout)

PayPal
Credit/Debit Card

EFFECTS PEDAL STORE

Experience our huge and fabulous range of boutique pedals from around the Globe

STRYMON

We Loved the BlueSky, now we have the
BIGSKY
Is this the best Reverb you can buy?

NEW! EH Pedals
Inc The 'SLAMMI'
Three-octave polyphonic dive bombs
Smooth as silk pitch shifting

HOTONE

10 Fabulous Pedals
Micro Size
Free UK Delivery

Moog Mini's

Delay
Tremolo
Ring Modulator
Drive
Boost

TC Electronic, Electro Harmonix, Line 6, Keeley, Catalinbread, Wampler Voodoo Lab, MXR, Jim Dunlop, Digitec, Eventide, Moog, Mad Professor Tech 21, Pigtronix, Strymon, Rothwell, Tortuga, Xotic, Subdecay, Morley Demeter, Amp Tweaker, Fulltone, Providence, Way Huge..LOTS MORE!

Fishman TriplePlay

Complete Recording production Tool
Unlimited Palette of instruments and Sounds
In Store Now or Order Online
FREE NEXT DAY DELIVERY (UK Mainland)

Van Damme - George L
Planet Wave - LAVA

Godin

Beautifully Made Canadian Wood Guitars
More Stock Just Arrived

Trev Wilkinson
Vintage Guitars
Electric & Acoustic
Lowest Prices

We Stock
JOE BARDEN
Pickups

CELESTION SPEAKERS

STRAPS

Handles, Casters, Plugs, Knobs, Switches, Sockets, Bulbs, Wire

Guitar Parts

Fishman

Triple Play
Acoustic Amps
Pickups
Pedals

Try In Store or Buy Online

Blackstar AMPLIFICATION

Brian May, Burns, Blade, Crafter, Danelectro, Fret King, Godin, Italia, Vintage Duesenberg, Line 6 Variax, Paul Brett, Kala, Nash, Rickenbacker, Seagull

gear4music.com

Up To **60 Days** Money Back Guarantee ✔ Up To **5 Years** Extended Warranty ✔

Choose From Over **20,000 Products** ✔ Based In The **United Kingdom** ✔

Highly **Competitive Prices** ✔ **Flexible Delivery** Options ✔

www.Gear4music.com

email: info@gear4music.com **telephone:** 0843 155 0800

RIDICULOUSLY SOFT

INTRODUCING THE TRIPLE-PLY SUPER SOFT LEATHER GUITAR STRAP BY LEVY'S.

LEVY'S

Your guitar is worth it.

www.levysleathers.com

westside DISTRIBUTION

www.westsidedistribution.com

www.guitars4you.co.uk

Specialist in fine new and used classic guitars

Tel: 01335 345777 - 7 days 9am-7pm

E-mail: mark@guitars4you.co.uk

PRS GUITARS

PRS P22 '10' Top black gold burst - used/2012 ..... £2,445
PRS Modern Eagle Quatro sunset burst - used/2011 ..... £2,990
PRS Mira Korina Limited Edition - 2009 ..... £1,299
PRS Modern Eagle Brazilian - 2004 - red tiger £4,190
PRS 513 Maple Top - black - 2009 ..... £1,599
PRS DGT Wood Library - Limited Edition #22/25 ..... £2,999
PRS Custom 24 57/08 Limited Edition - cranberry £2,399
PRS Modern Eagle 11 - red tiger - 2008 ..... £2,950
PRS Custom 22 '10' Top 20th Anniversary - emerald green £1,675
PRS Custom 22 10 Top + Rosewood neck - 2008 - tortoiseshell .. £2,190

FENDER CUSTOM SHOP

Custom Shop 'Tone Zone' 60's Light Relic Strat - black £2,289
Custom Shop 'Tone Zone' 57 closet Strat - black £2,499
Custom Shop 'Tone Zone' 56 Light Relic Strat - sunburst £2,379
Custom Shop '56' NOS Strat - fiesta red £2,375
Custom Shop Closet '62' Custom Tele - 2 tone sunburst £2,559
Custom Shop 1954 60th Anniversary H.Relic Strat - s/burst £3,299
Masterbuilt Jason Smith 1960 Heavy Relic Tele - sunburst £3,775
Custom Shop '56' Heavy Relic Strat - sage green metallic £2,379
Custom Shop '56' Heavy Relic Strat - aged sonic blue £2,379
Custom Shop Master Design T Krause 50's Relic Strat £3,100
Master Built 63 Ultra Relic Strat - vintage white - Jason Smith £3,990
Custom Shop TV Jones Relic Tele + Bigsby - vintage white £2,999

Over 50 Custom Shop Strats and Teles in stock

NEW & USED GUITARS

Collings City Limits + ThroBak Pick-ups - acid wash £4,125
Collings City Limits '59' amber sunburst + Throbak pick-ups £4,145
Collings i35 Deluxe + premium grade quilted top - blonde £5,585
Collings i35LC + ThroBak Pick-ups - faded cherry £4,190
Collings i35LC blonde £3,899
Collings i35LC tobacco sunburst £3,899
De Armond X135 Archtop - natural - circa 2000 ..... £429
Dean USA Soltero - trans red - circa 2008 ..... £1,269
Duesenberg Starplayer TV + case - 2 tone sunburst £1,490
Duesenberg Starplayer TV + case - vintage white £1,490
Eastwood Sidejack £329
Fender AM Strat Deluxe 50th anniversary - 2004 -cherry burst £899
Fender Custom Shop 62 Closet Jazzmaster - faded sonic blue £2,499
Fender Custom Shop 62 Relic Jazzmaster - 3 tone sunburst £2,599
Fender Custom Shop 62 Relic Jazzmaster - vintage white £2,599
Fender Custom Shop Classic Player - 2006 - 3 tone sunburst £1,439
Fender Custom Shop '55' Heavy Relic Strat - nocaster blonde £2,499
Fender EC Tremolux Amp £1,245
Fender Eric Clapton Strat - 'blackie' - used/2013 ..... £1,199
Fender Masterbuilt 56 Closet Strat - sunburst - Greg Fessler £3,599
Fender Musicmaster - black - 1978 ..... £699
Fender USA Big Apple Strat - shoreline gold - 1998 ..... £749
Fret King Super 60HB - ice green £399
G&L ASAT Classic Semi Hollow - butterscotch blonde £1,099
G&L Tribute ASAT Classic Semi Hollow - 3 tone sunburst £499
Gibson Firebird 1976 Bicentennial - natural mahogany £2,675
Gibson Les Paul Custom - ebony - used/2000 ..... £2,469
Gibson Slash Les Paul Standard - dark tobacco burst - 2004 ..... £2,490
Gretsch G6120 Eddie Cochran - western orange - used/2012 ..... £1,985
Gretsch Super Chet G7690 autumn red - circa 1975 ..... £3,799
Musicman Axis Super Sport - special edition rosewood neck £1,999
Musicman Axis Super Sport + Trem - black £1,699
Musicman Luke 11 'Select Series' Emerald Green Sparkle £1,690
Ovation Preacher - circa 1976 ..... £600
PRS McCarty Rosewood - tortoiseshell - 2000 ..... £1,990
PRS Singlecut Trem - 2006 - McCarty Tobaccoburst £1,490
PRS Singlecut Trem Artist Pack - whale blue - 2007 ..... £1,999
Suhr Scott Henderson sea foam green – used/2009 – mint £1,899
Suhr Modern Custom Carved Top - Brazilian r/wood fingerboard .. £2,800
Tokai Goldstar TST50 'blackie' - circa 1984 ..... £559
Tom Anderson Hollow Classic - tobacco burst - 2003 ..... £1,790
Tyler Hollow Classic - 2 tone sunburst - 2006 ..... £1,869
Tyler Studio Elite Burning Water - used/2009 ..... £2,469

More fine guitars in stock - visit www.guitars4you.co.uk
Showroom in Ashbourne Debyshire - by appointment only
Call 01335-345777 or visit web site for details

WANTED – QUALITY USED GUITARS | EXPRESS MAIL ORDER

ONLINE - INSTORE - MAIL ORDER

SOUNDPAD

Est. 1972

TEL: 01271 323686 **WWW.SOUNDPAD.CO.UK**

THE ULTIMATE STRATOCASTER

Fender Jaguar XK50 Stratocaster - No 21 of 25

WOWZA!! Have you ever seen a Stratocaster like this?!
Inspired by Ivor Arbiter's (Fender Chairman) love for Jaguar cars. Ivor and Jaguar teamed up to create 25 unique Custom Shop Stratocasters. This is number 21 of 25!
We purchased it in 1999 and have been holding onto it ever since. But the time has come for it to find a new home.

The guitar features 18-carat gold hardware and frets. Walnut burl on the Pickguard, Fretboard, Headstock and backplate (supplied by Jaguar). No-Screw, Snap on Scratch plate and backplate. Jaguar logo fret inlays. Lace Sensor Pickups. Connolly leather Gig Bag (supplied by Jaguar) and a flight case. All Original tags, Accessories and Documents. All As New!

This really is a once in a lifetime opportunity to own not only a piece of Fender history, but a piece of Jaguar history as well! We will be very sad to her it go.

Please visit our website for more info and photos.

£POA

(Please feel free to call us for more details, Tel: 01271 323686)

PREOWNED - ELECTRIC GUITARS

Fender 1973 USA Telecaster - Blonde - Maple neck Original Ashtray - Non Original Case (Photos Online)	£2,399
Gibson 2009 Les Paul Supreme - Heritage Cherry Sunburst - With case and original tags - Mint! (Photos online)	£2,175
Gibson 1992 Les Paul Classic Plus - Wine Flame - With original Brown/Pink case - Mint condition	£1,499
Rickenbacker 2012 360 6 string - Vintage Toaster Pickups - Ricky Accent Vibrato - Hard Case - Mint!	£1,499
PRS Custom 22 - Sunrise Flame - Hard Case - Nice condition	£1,449
Fender Ex Demo Mex Roadworn 60s Stratocaster White - Rosewood Neck - Gig Bag	£759 (Normally £819)
BC Rich Junior V Black (speed loader)	£599
Ibanez JS-100-TR - Joe Satriani Signature - Black - With Hard Case - Nice Condition (photos online)	£499
Gordon Smith GS1.5 - Natural - Ex Demo - Mint!	£479
Italia Marinello 1 - Wilkinson Designed P90 pickups - Wigsby Trem - Gold Sparkle - Pearl White - Mint!!	£349
Dean Dimebag Razorback 255 - Two Tone Black & Silver Nice condition - Becoming Rare!	£379
Gibson Custom Shop Les Paul 60s Reissue - Hard Case - All tags - As new (photos online)	£3,299
Fender 70s Customized Telecaster Deluxe - Refinished - Refretted The Body and the Neck are from to different 70s Tele's. However are a perfect match. (photos online)	£999

NEW - ELECTRIC GUITARS

Rickenbacker 360 6 string - Fireglow - With Case	£1,899
Fender American Deluxe Stratocaster (2012 model) Available in Mystic Blue with a Rosewood neck or Mystic Red with a Maple Neck. Hard Case.	£1,012
Fender Mex 72 Thinline Telecaster - F-Holes - Natural - Gig Bag	£876
Fender American Special Telecaster - Olympic White - With Gig Bag	£738
Gretsch G5422TDCG Bigsby - White - Gold Hardware	£729
Fender Mex Classic Players Jaguar Special - Candy Apple Red - Gig Bag	£727
Fender American Special Stratocaster - H/S/S - Black - Rosewood neck Gig Bag	£711
PRS SE Tremonti Custom - Quilt Cherry Sunburst	£679
PRS SE Bernie Marsden Signature	£595
Ibanez AS153-AYS Artcore Custom - H/H - Case	£669
Gretsch G5422TDC - Bigsby - Walnut Stain	£659
Gretsch G5420T Electromatic - Orange	£632
Gretsch G5435T Electromatic Pro Jet - Bigsby - Black	£434
Fender Mex Jaguarillo SBL - Rosewood - Gig Bag	£611
Fender Starcaster - Natural - Maple Neck	£609
Fender Coronado Semi Acoustic - Sunburst	£609
Vox VS-SSC33-TB 33 Series - Single Cut Solid Body - Teaburst - Gigbag	£569
Fender Mex Stratocaster Standard - Plus Top - Maple Neck Antique Cherry Burst	£547
Fender Mex Standard Stratocaster - Sunburst - Rosewood neck	£446
Fender Modern Player Jazzmaster - Black - Maple Neck	£363
Fender Squire J Masics Jazzmaster - Vintage White	£346

More Photo's and Info on all products online. Please call for more info, Tel: 01271 323686

Soundpad Ltd. Rolle Quay, Barnstaple North Devon, EX31 1JE . **Tel:** (01271) 323686
Mon-Sat: 9.30am - 5.30pm. **Sunday:** Closed

All prices correct & products in stock at time of publication.
All used Instruments and Equipment carry full 3 months warranty (parts & labour). All prices include VAT.

LEGENDARY MUSIC STRINGS SINCE 1958
NEW PAPER-FREE FOIL PACKAGING
ROTOSOUND
10
regular
R10
roto yellows
10·13·17·26w·36w·46w
nickel on steel electric guitar strings
FREE
GUTHRIE GOVAN
ROTOSOUND PLAYER
ROTOSOUND®
PROUDLY MADE IN ENGLAND
WORLD FAMOUS MUSIC STRINGS
WWW.ROTOSOUND.COM • FACEBOOK.COM/ROTOSOUND • TWITTER.COM/ROTOSOUND_UK
FIND OUT MORE
PHOTO CREDIT: WWW.MARIEGC.COM

LEGENDARY MUSIC STRINGS SINCE 1958
NEW PAPER-FREE FOIL PACKAGING
ROTOSOUND
10
regular
R10
roto yellows
10·13·17·26w·36w·46w
nickel on steel electric guitar strings
FREE
GUTHRIE GOVAN
ROTOSOUND PLAYER
ROTOSOUND®
PROUDLY MADE IN ENGLAND
WORLD FAMOUS MUSIC STRINGS
WWW.ROTOSOUND.COM • FACEBOOK.COM/ROTOSOUND • TWITTER.COM/ROTOSOUND_UK
FIND OUT MORE
PHOTO CREDIT: WWW.MARIEGC.COM

Watford Valves

24 HOUR ONLINE ORDERING AT www.watfordvalves.com
All valves individually multi-tested and digitally matched.
Expert advice on all valve amps.
THE MUSICIANS CHOICE ☎ 01923 893270

CRYOGENIC

AC/DC, Oasis, Brian May, Manics, Radiohead and Peter Gabriel buy our valves
www.watfordvalves.com

VOX AC30 OWNERS - HARMA E84L Cryo

These super military EL84 valves uniquely have the best clean sound out of any modern EL84 type. In AC30's these valves excel as they have more sonic clarity and punch with deep clear bass. Frank Keyerleber wrote on Facebook:-
"I ordered EL84/E84L/HARMA CRYO and I am delighted, in fact it has much more detail and linearity without losing dynamics or bass." Upgrade your amp today.
Available in selected dual matched pairs & quads **£19.20** each

**** SPECIAL OFFERS ****

Original Tungsram EL84

These 1970 production Tungsram are one of the best NOS EL84 available. The USA Publication VT Valley reviewed a hugh range of EL84 and said the following:- 'The Tungsram EL84 has lots of air and was 3 dimensional sounding with lots of punch and great tonal balance, growling and vicious sounding bottle, harmonically rich with a nice Hard-rock sound' **This is one of the best sounding EL84 money can buy** and make no mistake this will dramatically upgrade your amp. A great sound investment at £36 each

PLUS FREE UK DELIVERY

10% off MESA BOOGIE CLASSIC CRYO PREAMP KIT 10% off

These specially selected cryo pre amp kits enhance your sound by giving more clarify and punch in your clean sound, more dynamics in your rhythm and warm fat singing sustain in your solos. Upgrade today and see why these are our most popular Boogie upgrade kit.

Blue Angel	**£110.16**	**Mark 4a**	**£105.84**
DC-3/5/10	**£131.76**	**Mark 5**	**£153.36**
Express	**£110.16**	**Nomad 45/55/100**	**£110.16**
F-30/50/100	**£88.56**	**Rectifier Series**	**£110.16**
Heartbreaker	**£153.36**	**Rocket Series**	**£88.56**
Lone Star Spec	**£110.16**	**Subway Series**	**£88.56**
Mark 1	**£105.84**	**Trans Atlan TA-15**	**£88.56**
Mark 2b, 2c, 3	**£110.16**	**Trem O Verb**	**£131.76**

FREE UK DELIVERY

HARMA SUPERIOR GRADE - *raising the standard*

Our own brand, the best selected and tested valves in the industry. All preamp valves are drive tested. All output valves are high plate volt tested under full working conditions for maximum reliability. Used by the industries biggest names including Brian May, Thunder, Iron Maiden and the We Will Rock You shows worldwide.

ECC81-STR	**£14.40**	**EL84/E84L burst tested**	**£16.80**
ECC83 STR	**£14.40**	**EL84-Retro**	**£18.00**
ECC83/7025	**£14.40**	**5881-Mil Spec**	**£18.00**
EL34STR	**£19.20**	**6L6GC STR**	**£21.60**
EL34 Retro	**£21.60**	**6L6GC-Retro**	**£21.60**
EL84/E84L standard	**£14.40**	**GZ34-Retro**	**£18.00**

HARMA RETRO - CRYO SUPERIOR GRADE

The Harma Retro Cryo range recreates the classic sounds and designs of the most famous new old stock valves for a new generation of musician. So if you want an EL34 to crunch like an old Mullard or a 6L6GC to sing like a Sylvania. Then the Harma Cryo Retro range is the one for you. All preamp valves are drive tested. All output valves are high plate volt drive tested under full working conditions for maximum reliability. Used by the industries biggest names including Brian May, Thunder, Iron Maiden and the We Will Rock You shows worldwide.

ECC83-Retro Cryo	**£21.60**	**KT66-Retro Cryo**	**£48.00**
EL34-Retro Cryo	**£23.76**	**5U4GB-Retro Cryo**	**£24.00**
EL84-Retro Cryo	**£23.76**	**6550A-Retro Cryo**	**£33.60**
EZ81-Retro Cryo	**£24.00**	**6L6GC-Retro Cryo**	**£23.76**
GZ34-Retro Cryo	**£26.40**	**6550A-Retro Cryo**	**£33.60**

GROOVE TUBES SUPER PREMIUM

Groove tubes are one of the most respected valve brands in the World. Combine this with Watford Valves' special test facilities and you get distortion rated output valves which are burst tested and dual matched on current and gain and pre amp valves which are selected for low microphonics and drive tested for premium performance.
These valves are called Super Premium as you get the best GT available.

GT	Standard	Super Premium	GT	Standard	Super Premium
12AX7-R	£16.80	£19.20	6L6GC-R	£21.60	£24.00
12AY7	£18.00	£20.40	6L6GC-GE	£24.00	£26.40
EL34-LS	£22.20	£24.60	6L6GC-S	£24.00	£26.40
EL34-M	£19.20	£21.60	6V6GT-R	£19.20	£21.60
EL84-S	£14.40	£16.80	6V6GT-S	£24.00	£26.40

15% OFF MARSHALL CLASSIC FULL REVALVE KIT 15% OFF

The Harma Retro Classic Marshall Revalve kits have become the industry standard upgrade for Marshall amps as they are the closest recreation of the original tone. These specially selected full revalve kits provide the classic Marshall crunch with Mullard style warm mids and no fizz or harshness. Put the crunch back into your Marshall full range on our website

Original SL 1987	**£87.00**	**JCM 800-2204**	**£87.00**
Original SL 1959	**£124.00**	**JCM 800-2205**	**£120.00**
Handwired 1974X	**£96.00**	**JCM 900-2500**	**£87.00**
Handwired 2061X	**£65.00**	**JCM 900-2100**	**£124.00**
JVM 215	**£120.00**	**JCM 900-SLX 50**	**£104.00**
JVM 410	**£157.00**	**Silver Jubilee 50**	**£87.00**
JCM 600	**£104.00**	**JCM 2000-DSL 50**	**£104.00**
JCM 800-2203	**£124.00**	**JCM 2000-TSL 60**	**£104.00**

FREE DELIVERY HARMA GUITAR SPEAKERS FREE DELIVERY

All Hand Made in England

After extensive research consulting many professional Musicians Watford Valves are proud to announce the launch of our Harma high quality hand made Guitar Speakers

J Moody said ***"I never thought I would find a speaker that I preferred to The Vintage 30, but I have now."*** Fitting a **Harma Vintage Ruby** in a Divided by 13

J McLachlan said ***"Simply the best speaker I have ever used"*** after fitting the **Harma Bright Sapphire** in his Fender Deluxe reverb.

American Series	British Series
Bright Sapphire £102	Blue Ruby £96
Clear Sapphire £102	Classic Ruby £96
Dark Sapphire £102	Vintage Ruby £96

FREE DELIVERY TO UK MAINLAND

FREE DELIVERY KEELEY PEDALS FREE DELIVERY

FREE UK delivery on all Keeley Tube screamers and Pedals

Keeley pedals provide the ultimate in tonal clarity and sonic fidelity. We have All the Tubes Screamers and the stunning Luna overdrive, so we can cater for all your overdrive needs.

Keeley 4 Knob Comp	**£218**	**Keeley TS9 Mod Plus**	**£168**
Keeley Katana Boost	**£168**	**Keeley TS9 Mod Plus TB**	**£199**
Keeley Java Boost	**£182**	**Keeley TS9 - Baked**	**£168**
Keeley Fuzz Head	**£168**	**Keeley TS9 DX Flexi**	**£216**
Keeley Red Dirt Overdrive 2	**£159**	**Keeley TS808 True Bypass**	**£269**
Keeley Luna Overdrive 2	**£185**	**Keeley BD2 Phat**	**£156**

MAIL ORDER Fax: 01923 679207

☎ **01923 893270**

SOLO SWITCH VISA

see our new website
www.watfordvalves.com

THE MARKETPLACE

TO ADVERTISE CALL 07788266847

Guitar & Bass

RETAILERS, VINTAGE GEAR & TUTORIALS

Zilla

Custom Cabinets

Hand Jointed,
Hand Crafted and Kick Ass.

ZILLA MUSIC

Guitarist CHOICE

www.zillacabs.com
01275 371060 07515477642
info@zillacabs.com

frets GUITAR CENTRE

Quality Guitars, Amplification & Accessories

SPECIALISTS IN QUALITY NEW AND USED PRESTIGE ELECTRIC AND ACOUSTIC GUITARS

Visit our website at
www.fretsguitarcentre.co.uk

Tel. 01253 853 881
33 Rossall Rd. Cleveleys, Lancs. FY5 1EE

GUITARCOLLECTIVE.CO.UK

WE BUY, SELL & TRADE GUITARS, AMPS & PEDALS

Guitars

Aria Big Jazzer, Korean, vgc, old case, t/burst....£350
Fender L/H USA Strat, 1996, S/burst, mint.....£595
Fender MIJ Jaguar, Sunburst mint condition.....£575
Fender Pro tone Strat, cream, v.g.c. Korean £350
Fender Mex blacktop Jaguar, two P90's, mint ...£350
Fender CIJ 62 reissue Strat, RW neck, s/burst...£450
Fender JV Strat, blackie model. vgc. domestic £550
Epiphone Sheraton, blonde, Samick factory..... £325
Epiphone Lucille, ebony, good condition.....£375
Epiphone Casino, current model, good cond.....£350
Gibson Les Paul jnr, 1959, double cut, P90.....£4250
Gibson SG deluxe 1972, D plate, worn.....£1275
Gibson Les Paul classic goldtop, mint, case.....£1195
Gibson Les Paul Classic, red, very nice.....£1175
Gibson LP Classic, S/Burst, good condition.....£1175
Gibson LP Classic, honey burst, best top,v.g.c..£1195
Gibson LP Classic, honey burst, best top,v.g.c..£1150
Gibson LP Deluxe, red, '77 some changes,vgc.£1250
Gibson LP Studio, black, mint, gig bag.....£475
Gibson LP Studio, walnut brown, mint, gig bag...£495
Gisbon Les Paul Std, cherry burst, good cond...£1195
Gibson LP Std, honey burst, 2003 model,.....£1295
Gibson LP Std, Black, with good neck repair.....£975
Gibson U2 Ferrari red HSS, 1987,rare guitar.....£675
Gibson Les Paul classic, S/burst. Case. vgc.....£1150
Gretsch 6120 Junior, 1999, MIJ orig case, vgc. £1295

Acoustics

Gibson JGO Acoustic,great player,1971,case.....£850
Guild 12 string blonde fabulous,JF30,case.....£1000
Gibson J200, 1969, fantastic guitar, orig case.. £3495
Gibson Blueridge 1967 lots of wear,nice,case.....£975
Ovation 12 string, Korean model, good cond.....£169

Bass Guitars

Fender JV 57 p-bass,two tone,very nice,case.....£750
Fender Jazz, natural, '78,v.g.c. case plus tags..£1750
Gibson EBO, 1971, v.g.c, original case.....£950
Gibson Grabber, 1st issue, 1976, great cond.....£950

Amps

Marshall DSL head 100W, vgc, great sound £425
Marshall, popular combo, 1970, v.g.c, cover.....£795
Marshall 1960A cab, new and unused, mint.....£375
Fender Bronco tweed,transistor,1996 vgc.....£175
Fender Super reverb, 4x10 45watt, 1977.....£750
Fender Reverb unit, Reissue, brown tolex.....£550
Gibson BR6 1950's, Great tone, fantastic.....£550
Old Kay amp. 1970's gwo. g.cond.....£50
1955 Fender Champ with step down,original...£1295
1978 WEM 15W westminster amp good cond.....call
÷13. SJT 10/20. Mint cond. Superb.....£1800

Please visit our new website
www.guitarcollective.co.uk

Come and see us at the Penrith & Aintree Guitar Shows
www.b-visible.co.uk/mojoguitars

Tel: 07963 154845

Guitar Classics

38 Webbs Road, London SW11 6SF
Tel: 020 7738 2974
Open 11am to 5pm Tuesday to Saturday

SPECIALS THIS WEEK

* 1963 Gibson Les Paul SG Juniour OHSC £3950

* Various Brook acoustics New From £1700

* 1947 Gibson ES 125 £1800

* 1930 National style O excellent condition £3500

* Various Fender Custom Shop Strats and Teles from £1300

* Check Web Site for up todate stock *

CHECK OUR WEBSITE FOR MOST UP-TO-DATE STOCK INFO AND PRICES

Prices advertised above of vintage guitars may be subject to change according to market conditions. Please call to confirm or check the website.

Vintage guitars and amps wanted for cash!

www.guitar-classics.co.uk
Email: grahamguitarclassics@gmail.com

THE MARKETPLACE

TO ADVERTISE CALL 07788266847

Guitar & Bass

CUSTOM BUILD, PICK UPS, BUY N SELL & RETAIL

TOUCHSTONE TONEWOODS

Musical Instrument Makers' and Repairers' Supplies

The best source for guitar parts, wood, materials, tools and plans

Order on our website

We specialize in quality wood for making musical instruments. See our website for all the guitar parts and spares you need.

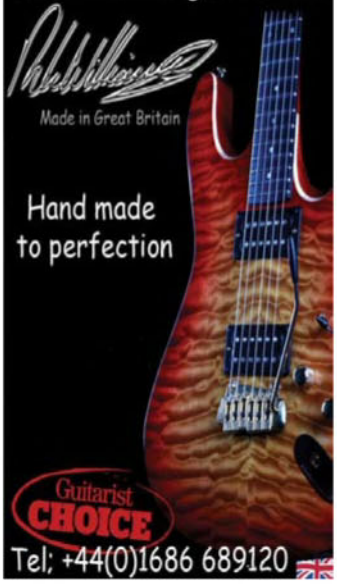
Albert Road North, Reigate, RH2 9EZ
Tel: 01737 221064

www.touchstonetonewoods.co.uk

www.robwilliamsguitars.co.uk

Made in Great Britain

Hand made to perfection



Guitarist CHOICE

Tel: +44(0)1686 689120

AMP

USED GUITARS, AMPS & EFFECTS

BUY

SELL

TRADE

PART EX

MACCLESFIELD 01625 433033

WWW.AMPGUITARS.COM

Having used virtually all the 'bars on the market, beginning with Bigsby in the 60s, all I can tell you is that the Stetsbar is the very finest trem I have encountered.

Elliott Randall
Steely Dan's premier guitarist

STETSBAR
www.stetsbar.com

feline
guitar repairs

From a restring to a rebuild, we've got it covered...

- Free health check service
- Set-ups
- Fret dressing and refrets
- Electronics work

Upgrades

- Bare Knuckle, Seymour Duncan, EMG, DiMarzio and B-Band pickups
- Graphtech Ghost piezo and MIDI pickup systems
- Earvana compensated tuning nuts
- Graphtech nuts and saddles
- Hardware by Tonepros, Sperzel, Schaller, Gotoh, Floyd Rose and Hipshot

020 8680 9131
felineguitars.com
info@felineguitars.com

South London and Surrey's Premier Guitar Repairer
9 Coombe Road, Croydon, Surrey, CR0 1BD

WorldMags.net

THE MARKETPLACE

TO ADVERTISE CALL 07788266847

Guitar & Bass

CUSTOM BUILD, PICKUPS, REPAIRS AND GUITAR TUTORS

Danbury Electronics

UK TRANSFORMER manufacturer since 1983.
Our stock range of valve/tube audio mains, outputs, chokes are available via Mike Holmes' web site (PayPal/card)
www.livinginthepast-audioweb.co.uk
(vintage & classic guitar section for AC30, AC15, AC10)
We rewind classic transformers and build production quantities.
Contact: Dave Brooks
Web: **www.Danburyelectronics.co.uk**
Emails: **mail@danburyelectx.plus.com**
or: Danburyelectx@aol.com

Tel: 01245 328174 (Essex) Fax: 01245 328963

Northworthy

Fine Hand Crafted Acoustic Guitars that Break the Sound Barrier

"Sonic elements....come together in a nigh-on perfect alchemy"
Jerry Uwins TGM.

Custom & Left Handed a pleasure!

Northworthy Musical Instruments,
Main Road,
Hulland Ward,
Derby DE6 3EA
Tel: 01335 370806
www.northworthy.com

The Music Shop

New and Used Group Equipment

Tel: 02380 437 937

www.southamptonmusicshop.co.uk

the TOTNES SCHOOL of GUITARMAKING

ESTABLISHED IN 1985

- A 12 week, comprehensive course
- Every kind of guitar / related instrument
- Beginner to working professional
- Full details, including photos of instruments made by past students, are in our prospectus / on our website

The Totnes School of Guitarmaking
Collins Road, Totnes, Devon TQ9 5PJ
01803 865255
www.totnesschoolofguitarmaking.co.uk

www.enfieldguitars.com
tel:01233 822522

T-Tune

Harmonic Bridge Saddles

You don`t see the difference - you just hear it!

www.t-tune.org

READERS' FREE ADVERTISEMENTS

FOR SALE

Gibson Limited Edition 'Gem Series' 1997 amethyst Les Paul Studio, almost perfect condition, plays beautifully. Gibson hard case included, £1250 ono. Tel: 01484 652009 or email orestpsychi@btinternet.com, Huddersfield

Gus Baritone guitar, mint, mid blue metalic, real bargain, £750. Also DeArmond by Guild M-75T, silver sparkle, mint, hard case, £425. Tel: 0161 633 0169, Manchester area

Heritage H150 Les Paul, beautiful flame top, circa 1990, £1475 ono. Tel: Drew 07950 618146 or email adsmiff@hotmail.co.uk, West Sussex

Fender Lite Ash Tele, natural, mint, £300. Takamine EG334C electro-acoustic, mint, with case £350. Carvin Nomad combo, 50W, 1x12", tweed, very good condition, £300. Tel: Richard 02392 348487, Portsmouth

Carlsbro 10-band graphic EQ pedal, original '70s mains pedal, excellent condition, £50. Tel: 07895 355482, Lancs

Sigma D28 acoustic, solid spruce top, new model, two years old, very good condition, with gig bag £150. Fender Newport 12-string electro, three-way EQ, as new condition, hard case, £250. Tel: 020 8857 2724, London

Fender Yale Reverb 50W amp, '80s, very good condition, £200. Fender five-string banjo, hardly used, £200. Epiphone '80s acoustic, £100. Tel: 01276 506996, Surrey

Epiphone cello electric guitar with humbuckers, mint condition, £130. Tel: 07472 000040, London

Gibson ES-335TD 2003 Dot reissue, flamed maple top in cherry red, brilliant condition and sound, professional setup with Elixir strings. Tel: £1500 Tony 01322 528944/07949 690221, se London/nw Kent

Fenton Weill vibrato unit, never used, 1950s?, with copy of fitting instructions. A truly historic item in the guitar field, £75. Tel: Ray, 01787 464197

Fender 100W FM 212 £140, Peavey S copy £130, Ibanez Roadstar with Dimarzio £185, Samick Fender tuner £15 and £25, Dimazio Cruiser pickup £50, hundreds of guitar mags & CDs £75. Tel: 07830 444829, Liverpool

Gibson Burstbuckers set, neck and bridge, used, good condition, £95. Tel Tim 01572 756244 or email marees@talktalk.net, East Midlands

Gibson Les Paul Custom, 2005, black, £1500. Gibson Firebird, 1990, reissue, vintage sunburst, £900. Both are mint, home use only with original cases, certificates etc. Tel: 07786 474157, West Midlands

Marshall Bass 12 5501 model 1980s Marshall bass practice amp with large white logo, UK-made Marshall, controls changed, original Marshall ones, £65 ovno. Tel: Dave 07895 355482, Lancs

Guitar & Bass Magazines from September 2007 to June 2014, excellent condition, £10 for the lot. Tel: 01273 588685/07771 753386, Telscombe Cliffs, East Sussex

Fender Blues Junior, all-valve, with case, as new, £220. Peavey Triumph PAG120 all-valve, good condition, £130. Tel: Simon 07933 650116, Forfar

Fender 1977 USA Stratocaster hardtail with original hardware, stripped paint to natural, inc. Fender hard case, £995 ovno. Tel: 01386 861873

Gretsch G6122 1962 Chet Atkins Country Gentleman, registered 4/9/13, as new, never played, all certification, £2100. Tel: Steve 07584 436735 or email park.wood@sky.com, Aldershot, Hampshire

Marshall 1977 JMP 2203 100W top Super Lead master volume amplifier, good condition, can email pictures if interested, £650 ono. Tel: Glynn 07732 426052 or 01257 424902, Wigan

Faith Jupiter high gloss jumbo acoustic, excellent condition, £500. Tel: Ian 07894 074755, West Cumbria

Gibson Custom Shop ES-339, vintage red, cream binding, Custom Shop case, all certificates, mint condition, £1350 ovno. Tel: Graham 0161 973 8406, south Manchester

Alhambra 9C classical guitar, solid cedar top, Indian rosewood back/sides, cedar neck w/ebony fingerboard in mint condition, c/w hiscox case, £675 ovno. Tel: Brian 07900 991312, Wolverhampton

Fender Stratocaster 1996-97, American Series, Corona factory, ivory with micro-tilt neck, rosewood fingerboard and hard case, immaculate condition. serial no: N6190732. Tel: Alan 01298 74208 after 6pm

Burny 1976 sunburst LP, lawsuit model, all-original with Hiscox case, brilliant guitar, fabulous tone, £695. Tel: Colin 07732 947131, Epsom

Gibson Paul Kossoff 1959 Les Paul Standard VOS, unmarked, brown case, coa, fantastic instrument selected from four, £4500 ono. Tel: 01943 465357

Roland GR-20 guitar synthesiser with GK-3 pickup, good condition, home use only, £180 ono. Tel: 01406 425058 Spalding, Lincs

Robin Greenwood custom-built 12-string acoustic guitar, sitka top, lacewood b/s, maple neck, pau rossa fingerboard/bridge, herringbone inlay, Hiscox case, £800. Tel: Keith 01722 328 668

Music Man 210-65, '70s, good working order and clean condition, reverb/tremolo foot pedal, classic Fender tones, £350. Tel: Keith 01722 328668

Danelectro Cool Cat pedalboard with daisy chains and three pedals: Vibe, Distortion and Transparent Overdrive, excellent condition, £70. Tel: 01207 500939, Co. Durham

Schecter Diamond Series bowlback electro, flame top, Grovers, gigbag, excellent condition, great sound, have pics, £100 ono. Email: kennethlanglands@gmail.com, Bedfordshire

Gordon Smith Gypsy SS60 semi solid, made in England, 1996, tobacco sunburst, never gigged, light use, superb condition, Hiscox hard case, twin humbucker model, £475. Tel: 07802 571278

Gibson Les Paul Standard plain top, 1999, in cherry sunburst, vgc, plays well, comes with Gibson hard case, £1500 ono. Tel: 07868 263587

Aria bass, two pickups, black body, rosewood fretboard, 2011 model, home use only, no dents or scratches, as new, £120. Tel: 01298 70369, Derbyshire

Fender 2004 Anniversary Strat, two-tone sunburst, maple board, gold hardware, pristine, £1350. Rothwell Hellbender, F1 booster, Arion Stereo Chorus, Boss power supply, pedals mounted, £180, home use only. Tel: Tony 01442 876740, Herts

Fender USA Telecaster, midnight candy, Stagg case in vgc, £750 ono. Tel: 01603 502090, Norwich

Martin DC-Aura dreadnought cutaway, 2008, solid rosewood back/sides, solid sitka top, Aura system, excellent, contact Phil, £1600. Tel: 07951 951431 or email spacefish188@yahoo.com, Biggin Hill

Left-hand guitar collection for sale, mostly Gibson and Fender. Tel: Simon 07887 952916 for details, Cumbria

Left-handed Fender USA Standard Strat, 2011, mint, white, R/N, £750 ono, PX considered. Fender Frontman 2x12 combo, as new, £120. Tel: 01723 447932, Yorks

Gibson Zebra Burstbucker pickups 1 and 2, as new, £120. Box boxed. Tel: 01733 840754, Coates, Cambs

Tech Soundsystems CTM-308 300W bass combo, 2x12" with tweeter, rare, hardly used, £320. Ashdown EB150 150W bass combo, 1x15", good, £150. Tel: Chris 07768 170750, Croydon

Gibson DC Pro 2006, stunning AAA figured top in flame red, chrome hardware, immaculate, incl. Gibson black case, £1295 ono. Tel: 01386 861873

Fender Hot Rod '52 Telecaster, butterscotch, custom vintage bridge pickup, SD mini humbucker, nitro, tweed case, case candy, £1200, photos. Tel: Simon 07949 192278, Surrey

Wechter Scheerhorn 6510-F resonator, square neck, fitted pickup, hard case, pristine condition, £400. Tel: 01923 442738, Watford area

Vox column speakers with chrome stands, 4x10" Fane 100W replacement speakers, original black covering, £500 ono. Tel: 020 8803 5337 London

PRS SE Santana Limited Edition, quilt top with 25th anniversary hard case, three years old, excellent, £595, consider swap or p/ex quality guitar amp. Tel: Dave 07512 695626, Worcs

Fender Stratocaster, 1986, Japanese, big headstock, creamy white, w/rosewood neck, outstanding condition, superb players guitar, bargain, £500. Tel: 07889 031482 or email mjd915@hotmail.co.uk, Bucks

Blackstar 2x10" 5W amp, two channel, ISF, reverb, brand new, never been used, £250. Tel: 01255 435967, Essex

Godin Multiac Jazz, spruce, excellent condition, with Godin hard case. £1000. Tel: 07738 227477, London

Vintage V56 guitar, antique white, mint, £100. Indie Super T type, black/grey, excellent, £125, buyer collects. Tel: Stephen 07954 138553, Preston

Gibson Les Paul Studio 1984, dot fretboard, fitted Dimarzios, £625 ono. Gibson 1967 EB-3, big issue – no original case, £2200. Tel: 07773 276815

Martin D-42, great sound, flagship of Martin dreadnoughts, bright inlays for the D-42, case upgraded to Geib 5 Star, all as new, £2800. Tel: 07686 263587

Gibson SG Robot (2008) cherry, Gibson hard case, both mint condition, very little playing, new battery, serial 024980311, £749 ono. Tel: Ross 075570 42548

Hofner President blonde 1959, No 13, in excellent condition for age, one pickup rewired, great example, £1200 ono. Tel: 07807 462909, Cambs

Epiphone Ultra 339, mint condition, £350. Ashdown bass Suboctave Plus Pedal £40. JSH GM55 'Elvis' mic £25. Tel: 07710 147305, Beds

Fender 1966 Jazz Special Bass, worn with age and use, photos available, sensible offers. Tel: 01572 771132, Leicestershire

Fender '57 reissue Strat, crafted in Japan 2003, fiesta red, immaculate, original, barely played, hard case, £650 Tel: 07802 571278

Kitty Hawk Mk1 valve head, early pre-production model, revalved, serviced, £495. Tel: Drew 07950 618146 or email adsmiff@hotmail.co.uk, West Sussex

Vox VBM1 Brian May Special 10W amp, Ltd replica of Brain May's Deacy amp, excellent condition with manual and box, £100. Tel: Tom 01207 500 939, Co Durham

Marshall JMP Master Volume 50W combo 2x12", fantastic tone, £595. Orange Tiny Terror, £195. Tel: 01142 551785, Sheffield

Vox AC30 top boost reverb, 1979, McKenzie speakers, good condition with footswitch and cover, £750. Tel: John 01228 534889, Cumbria

Orville by Gibson Les Paul Junior DC, TV yellow, Johnny Thunders style, £875. Japanese Fender Strat, red, £265. Seymour Duncan Antiquity P90, £75. Tel: Paul 01785 211769, Stafford

Martin D-41 Acoustic 1999, beautiful condition and sound

FREE!

Email your ad (put 'FREE ADS' in subject line) to guitarandbass@anthem-publishing.com
28 WORDS MAXIMUM

POSTAGE AD FORM:

OUR READERS' ADS ARE FREE! JUST FILL OUT THE FORM, POST IT IN AND WE'LL DO THE REST

PLEASE PRINT IN BLOCK CAPITALS **TELEPHONE NUMBERS COUNT AS ONE WORD**

28 WORDS MAXIMUM **Please tick appropriate box** **FOR SALE** ☐ **WANTED** ☐

Name: .....

Address: .....

.....

.....

Daytime Tel: ..... **Date:** ...../...../.....

Please print your advertisement in BLOCK CAPITALS – include your telephone number – and post it to the address below. We will publish your ad FREE OF CHARGE for the next TWO issues, subject to availability*.

Post your ad to: Readers' Free Ads, Guitar & Bass, Anthem Publishing, Station Approach, off North Street, Carshalton SM5 2HW.

*** We reserve the right to decline ads, as well as edit for sense and/or length. No discussion will be entered into.**

READERS' FREE ADVERTISEMENTS

plugged or unplugged, fitted with Fishman Matrix Infinity system, pro setup, £2000 Tony 01322 528944/07949 690221, se London/NW Kent

Seagull Maritime SWS Q1 electro-acoustic, solid top, solid rosewood b/s, Quantum electrics, mint, padded Seagull bag, 10W amp, £550. Tel: 0114 2831610 or 07948 418442, Sheffield

Burns Marvin 40th Anniversary 2004, very little home use only, mint with all case candy, signed certificate, £950 ono. Tel: Steve 01246 280299, Chesterfield

Fender Hot Rod Deluxe III, unused, £575 ono. Roland Cube 80XL £180, home use only. Takamine G Series electro-acoustic, £180, immaculate, hardly used. Tel: Tony 01442 876740, Herts

Tokai 1978 Silverstar S-type, cream with maple fretboard, made in Japan, brass nut and saddles, superb condition, £650. Tel: 01386 861873

Gibson Les Paul Trad, 2012, Heritage cherry sunburst, home use only, unplayed condition, great tone, Gibson hard case. £1300 ono. Tel: Graham 07766 170808, South Staffordshire

Fender Concert head, Rivera designed, all valve, twin channel, very good condition, £495. Tel: Drew 07950 618146 or email adsmiff@hotmail.co.uk, West Sussex

TwinStomp active A/B-Y pedal, as new, boxed, instructions, £85. Tel: 0114 2556185, Sheffield area

Catania Carmelo ERA1 thin archtop, £175. Salvador Ibanez ukulele in croc. case, £150. Dot fretboard Les Paul Studio, fitted DiMarzios, £595. Sunburst Thunderbird 76, £2700. Tel: 07773 276815

Ampeg L.Guitar V9/SSt Altec stack. V4/V2 stacks. Gu12 Jensen combo. All GWO documented, suit Stones or Faces tribute. Reasonable offers invited. Tel: 01179 770323, Bristol

PRS McCarty pickups, set of two, with chrome covers, £150. Steve Vai Bad Horsie Wah pedal, £50. Tel: Colin 07732 947131, Epsom

Collings I-35LC, fantastic, faded cherry, as new, mint condition. With deluxe original case, £2400. Tel: 0047 93035501 or email torsteina27@gmail.com

Orange Rocker 30 1x12" combo, footswitch, cover, light use, immac, £375 + p&p, ultimate Orange sound. Tel: Tony 01296 738486, tony.cox7@btinternet.com, North Buckinghamshire

Ibanez K5 Fieldy Signature Bass, mahogany body, walnut top and back, wenge/bubinga neck, rosewood fretboard, good condition with OHSC, £400. Tel: 07779 023883 or email pdommett@me.com

Marshall Vintage Modern 50W head and 425A 4x12" cabinet, purple, 2007 issue, fantastic vintage sound, padded cover, pedal, vgc, £695. Tel: 01943 465357

Godin Artisan TC Signature, amber quilt maple top, ebony board, gold hardware, Blade pickups, coil tap, immaculate, Godin case, £595. Tel: 01386 861873

Fender American Vintage reissue '52 Tele Special, 1999. Two colour sunburst, gold hardware, Tolex case, leather strap etc, mint, very rare, £1250. Tel: Mick 07802 571278, Northants

Vintage 1964 Fender Musicmaster II, 100 per cent original with OHSC. Excellent for age with no issues. Case has a bump. £1200 ono. Buyer collect, Preston, Lancashire. Email: twentyhertz@twentyhertz.co.uk

Gibson SG 61 Reissue, 2001, Heritage cherry, lyre vibrato, vgc, pics on request, with tan Gibson hard case, £1000. Email: kennethlanglands@gmail.com, Beds

Mesa/Boogie Transatlantic TA15 head, two channels, five modes, 5/15/25 watts. As new condition, with carry bag, footswitch, manual, £650. Tel: Steve 07933 799017 or email smallpot@virginmedia.com, Beds

Fender 1990 Clapton Stratocaster in candy apple green, owned from new. Consider p/x for MIM CP Jazzmaster, Robin Ranger or Duesenberg CC, £800. Tel: Brian 07904 184047

Gibson USA Les Paul Junior Billie Joe Armstrong, single cut, sunburst, all original, mint, Gibson BJA Leopard hard case. £1000, Jesse, London. Tel: 07472 694929 or email jesseappleton@hotmail.com

Gibson 1958 ES-125T, good condition for age, complete with hard case, £1250 ono. Tel: Clive 07721 458523 or email clive.hoops@virgin.net, Plymouth

Fender 2000 American Traditional Strat, serial N902272, black, near mint, never gigged, no case. £450. Fender M80 amp (non-valve), £140. Tel: 01322 347641, near Dartford, Kent

Gibson 1978 ES-175D vintage sunburst, vgc, original hard case and receipt, £2500. Vox AC30, 12 months old, immaculate, gigged twice, £750. Celestion Greenback speakers, £650. Tel: 07980 035140, Sheffield

Audition vintage amp, stored many years, piggyback model, trannie, needs a switch clean, 15 watts-ish, buyer collects, £50, Tel: 01582 882160, Beds

WANTED

Pre-Washburn USA Parker in exchange for Giffin Micro (now worth £3k+), P94s, case, gorgeous. Will consider others. Pics. Tel: Richard 01233 712169 or email richardtheprofessor@yahoo.co.uk, Kent

Music Man Silhouette 1990, 1991 or 1992. Must be good original condition. Three single-coils, hardtail with case. Cash waiting. Tel: Richard 02392 348487, Portsmouth

Egnator Rebel 30 combo wanted, also Roland-ready Strat, Mexican, white, must be good condition, pref London. Tel: Mick 020 8530 1208

Tailpiece for Gibson ES-140 3/4 with 'ridged' type crossbar. Also Gibson pickguard: 5-ply (B/W/B/W/B) '50s 'Royalite' type that I can cut for my ES-5. Tel: Geoff 01162 891919, Leics

Fender soft-V neck for Baja Tele, vg or as new. Tel: 01429 296413, Teesside

Music Man 1x12" combo, 65W or 75W twin channel, other models considered. Tel: Peter 0208 977 7228

Vintage Paradise guitar. TAndy 07944 651798 or email delavigne@btinternet.com

Fender Highway One Tele, pref sunburst, ex con. Tel: 01306 740841, Surrey

Award-Session Stockton amp wanted. Tel: 07887 972019, Lanarkshire

Brown-haired bassist for hard rock band. Must have long hair and be over 22. Contact Gismus@aol.com

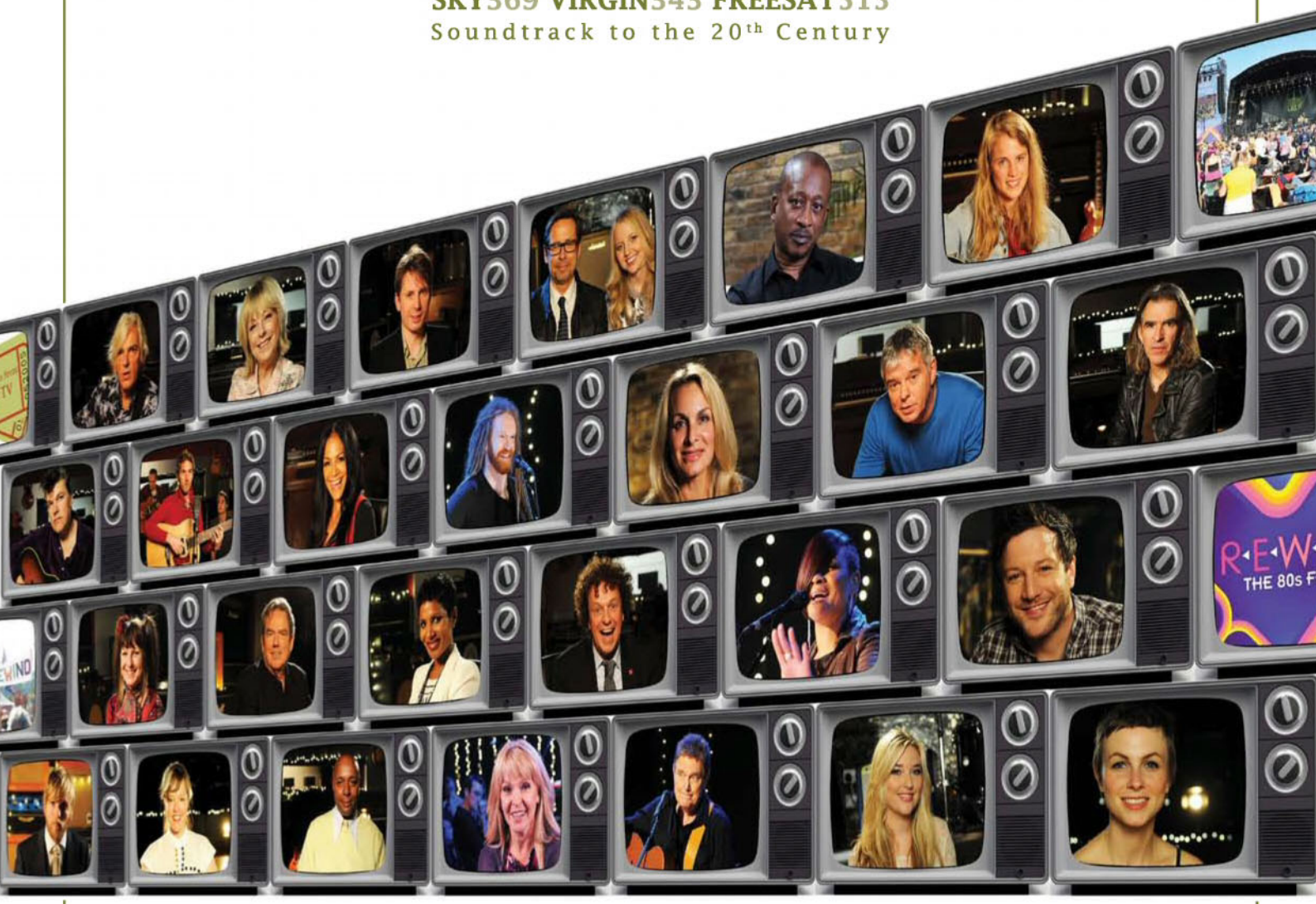
Yamaha SG200, pearl white. Tel/txt: 07710 161598 or email Chris-r1968@hotmail.co.uk

WorldMags.net

VINTAGE TV

SKY369 VIRGIN343 FREESAT515

Soundtrack to the 20th Century



Every one of our esteemed guests is much more than 'just another brick in the wall...'

Vintage TV – it's all about the music

Are YOU watching?

"everybody is vintage now"
Neil McCormick, The Telegraph music critic

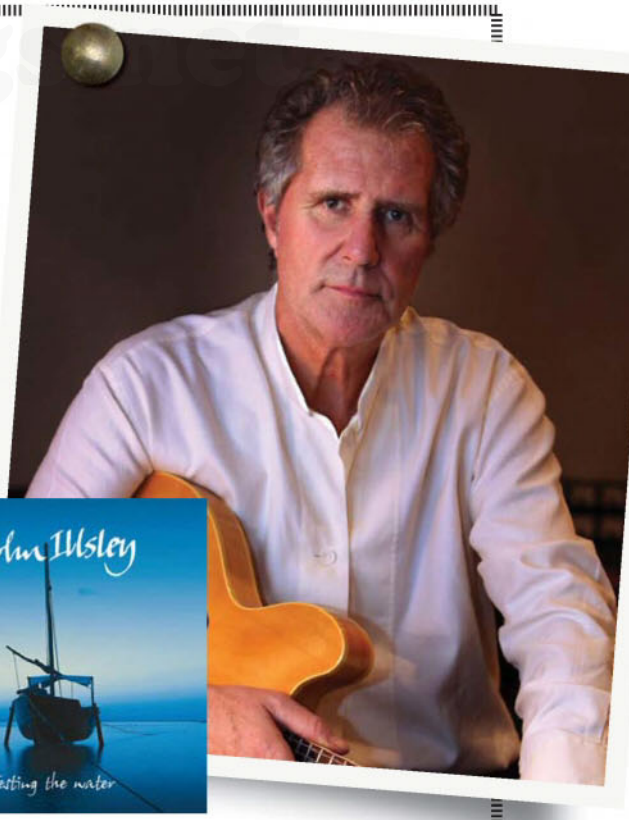
www.vintage.tv

WorldMags.net

Soundtrack of my life

John Illsley

The vinyl selections of the one-time Dire Straits bassist and now successful solo artist are all about great writing and playing guitar for the song



Bassist John Illsley may not have a household name quite like his old mucker Mark Knopfler, but the contribution of Dire Straits' other longest-serving member was hugely important to the band. Illsley rebooted his solo career in 2010 with the intensely personal *Streets Of Heaven,* proving his own songwriting credentials beyond any doubt. Distressingly, his comeback was curtailed by leukaemia, a lengthy battle which Illsley kept from the public eye and, for a time, even from his family, but thankfully he saw it off and has made a complete recovery. His new album *Testing The Water* reflects that journey with absorbing poignancy. Inevitably, there are overtones of Dire Straits – he's the same bassist, after all, and his vocals always blended well with Knopfler's – but Illsley has his own mesmerising voice. Robbie McIntosh and Simon Johnson chip in on six-string duties.

Bob Dylan

THE FREEWHEELIN' BOB DYLAN

As a teenager in 1962, this was the first time I'd heard songs with such powerful imagery – it had all been pop up until that point. He had such a

mature mind on young shoulders, and it was easy to strum along to as well. He's like the Picasso of music – there are no rules in the way he writes. I have all his records.

The Beatles

THE WHITE ALBUM

I literally wore this record out. Every evening, when I got home to my bedsit from my first job working in a bank, I would play it three or four

times. It's a weird bunch of songs, but somehow it all comes together. I still listen to it a lot now. *While My Guitar Gently Weeps* is one of my favourite songs.

Van Morrison

VEEDON FLEECE

This record has the most extraordinary atmosphere. It really captured that languid, rather subtle, spiritual side of Ireland. Wonderful

songs – so tender, so gentle, and so beautiful. You can tell it was done quickly; the songs just seem to flow into one another. There's a lovely sense of continuity.

John Mayall with Eric Clapton

BLUESBREAKERS

For a 20 year-old, Eric's playing on this was extraordinary. I bought it in mono when it came out in 1966, and I remember the notes on the

back saying 'Eric's playing makes time stand still'. It's also got John McVie, one of my favourite bass players. I love *Have You Heard...* it's simply wonderful.

Neil Young

AFTER THE GOLDRUSH

I'm an eternal Neil Young fan. One of the most beautiful concerts I ever saw was a few years back at the Hammersmith Apollo when he sang the old

songs from *After The Goldrush* and *Harvest,* just him and acoustic guitar. His playing can be quite odd and quite violent; he doesn't worry about duff notes, but I love it.

JJ Cale

OKIE

JJ to me was just a god. He was the most wonderful guitar player and there's a lovely sparseness to the way he approached things. This has *Cajun Moon,*

Crying – the whole album is fabulous. I bore my family rigid by playing JJ Cale. He never wanted the limelight, which is lovely, but he deserves to be rated more highly.

Leonard Cohen

SONGS OF LEONARD COHEN

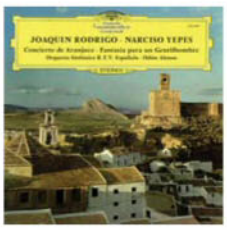
I've had a love affair with Leonard's music since 1968. People think he's miserable, but I think he's hilarious! These are classic songs which still bring

me joy now. There's something about his view on life which is so wise and yet so free. He doesn't see himself as a guitarist, but he actually has a very interesting style.

Narciso Yepes

RODRIGO: CONCIERTO DE ARANJUEZ

In 1971 I drove all the way from London to the south of Spain. I had two cassettes in the car: one was this, and the other was Clapton's *461 Ocean*



Boulevard. Driving through the Spanish countryside with this music blasting out left such an emotional memory that I'll never forget it. A remarkable piece of music.

Elvis Presley

THE SUN SESSIONS

This wasn't actually released as an album until the mid-'70s... I think it might even have been Mark [Knopfler] who turned me onto it. Everyone who

wants to learn how to go about things in an economic way should get it. It still sounds fresh today. *That's All Right, Mystery Train...* Scotty Moore's playing is just fabulous.

WorldMags.net

WorldMags.net

f: RevelationGuitars
t: @Revelation_UK

Revelation

IT DOESN'T MATTER IF THEY'RE
BLACK OR WHITE

For more info visit www.facebook.com/RevelationGuitars - © Sutherland Trading Company Ltd. All rights reserved. The Revelation logo is a registered trademark of Sutherland Trading Company Ltd. All other trademarks are property of their respective owners. Images are for illustrative purposes only.

WorldMags.net

Introducing

DUAL DARK

All Tube. Two Channel. High Gain.
Choose from 50 or 100 Watt models.

EVIL TWINS

Bringing a new dimension of sound that delivers potent combinations of tone and the highest levels of gain Orange has ever offered.

Dual Dark 50

Dual Dark 100

KEY FEATURES

50 and 25 Watt Modes (Dual Dark 50)
100, 70, 50 and 30 Watt Modes (Dual Dark 100)
Low Impedence Effects Loop
Footswitchable Attenuator

orangeamps.com

follow us:

WorldMags.net